



J. H. C. M. (P. M. D. C. M. H. B. T. C. D. L.,

.E. XLVIII.—1821.

TYPOGRAPHIA:
AN HISTORICAL SKETCH
OF
THE ORIGIN AND PROGRESS OF
THE ART OF PRINTING:
WITH
PRACTICAL DIRECTIONS FOR CONDUCTING
EVERY DEPARTMENT IN AN OFFICE:
WITH A DESCRIPTION OF
STEREOTYPE AND LITHOGRAPHY.

ILLUSTRATED BY
Engravings, Biographical Notices, and Portraits.

BY T. C. CRADOCK.



PRINTED FOR
BALDWIN, CRADOCK, AND JOY: LONDON.
1825.

ENGRAVINGS IN THIS WORK.

[With Directions to the Binder.]

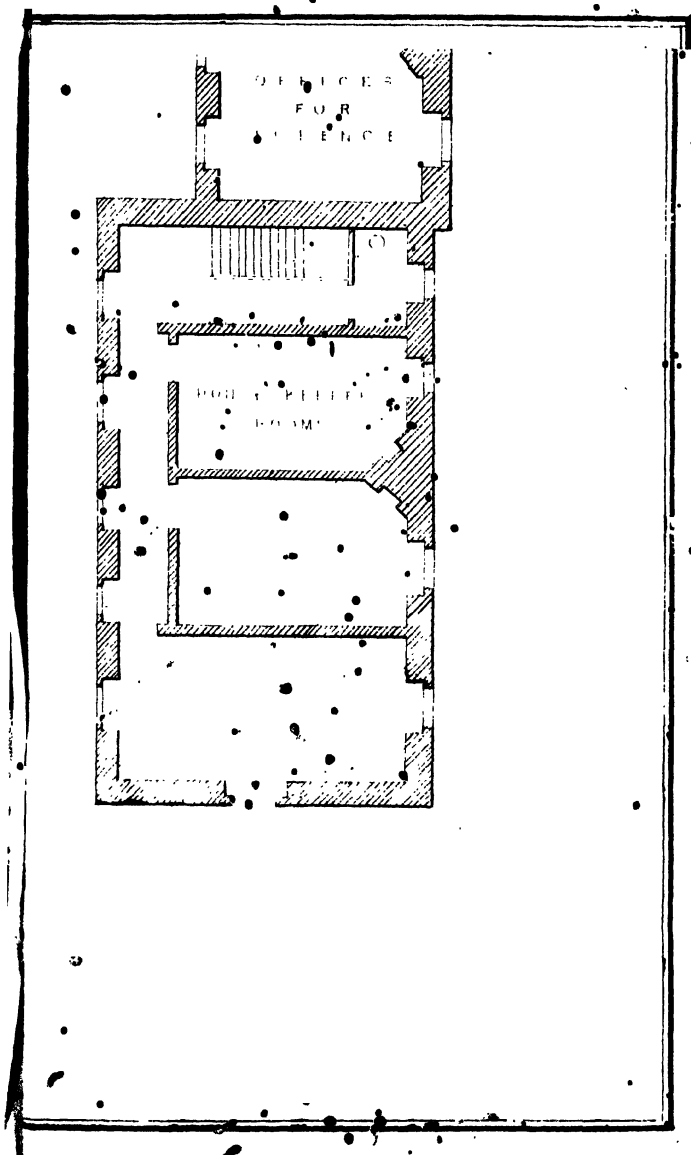
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RULES FOR
ADMINIS-
TRATION.

1. The duty of this officer is to instruct teachers of national and other public schools how to use the examples supplied to them, to deliver lectures, &c.

2. To visit any school or district for this purpose, and give instruction when required, and to organize means of affording instruction in elementary art, and to report when required.

3. To assist in the preparation of examples, manuals, &c.

4. To superintend the instruction given by any masters of the Department to training, national and other public schools in the Metropolis.

5. To register his attendance and keep a diary, and to make an annual report of proceedings.

(II.)—The NUMBER of ROOMS in MARLBOROUGH HOUSE, and the Use to which they are at present applied, by the Department of Practical Art.

Main Body of the House.		East Wing.		Rooms in Marlborough House.
Rooms numbered.	Use.	Rooms lettered.	Use.	
1	Textile fabrics, male class.	BA	Artistic anatomy, painting.	
2	Metals.	C	For students' works.	
3	Painting on porcelain, male class.	D	Metal working.	
4	Printing room.	E	Moulding.	
5	Secretary's office.	F		
6	Ditto.	G	Training Masters'.	
7	Furniture, metals, &c.	H	Ditto.	
8	Wood engraving.	I	Attendant.	
9	Ditto.	J	Stores.	
10	Ditto.	K	Artistic anatomy, modelling.	
11	Porcelain and textile fabrics, female classes.	L	Ditto.	
12	Librarian.	M	Architectural details.	
13	Library.	N	Ditto.	
14	Ditto.	O	Ditto.	
15	Clerks.	P	Ditto.	
16	Mr. Cole.	Q	Ditto.	
17	Entrance to museum, and messenger.	R	Ditto.	
18	Museum.	S		
19	Ditto.	T	Lecture room.	
20	Ditto.	V	Artistic anatomy, drawing.	
21	Mr. Redgrave.			
22	Museum.			
23	Ditto.			
24	Ditto.			

Appendix
VII.

APPENDIX VII.

(A.)—REPORT ON THE ARRANGEMENTS AND CHARACTER OF FRENCH ART-COLLECTIONS, AND SYSTEMS OF INSTRUCTION IN SCHOOLS OF DESIGN IN FRANCE. By R. N. WORNUM, Esq.

FRENCH ART-COLLECTIONS AND SCHOOLS OF DESIGN.

Section I.—*Systems of Education.*

Collections
in general.

1. AGREEABLY to my instructions I have visited the principal art collections of Paris and some other chief towns of France; and from my own experience, and information received, I believe there is no collection whatever in France analogous to the Museum of Ornamental Manufactures recently established at Marlborough House; nor does there appear to be any collection whatever of ornamental casts, as such, accessible to the students of any School of Design. There are collections of specific manufactures, such as the Ceramic Museum or Pottery and Porcelain collection of Sèvres; and there are many collections of marbles and plasters illustrating the history of Architecture or the plastic art generally and partially; such as the collections of the Louvre and the Ecole des Beaux Arts, which, as regards the sculpture and architecture of the ancients, are very extensive.

2. There are, further, in France, many general collections of curiosities, as the Archæological and other local Museums, in which ornamental art itself, and manufactures generally of certain periods, are partially illustrated; but, as the object of these collections is chiefly archæological, they do not serve that specific purpose which an express collection of ornamental art, or of manufactures generally, with a view to the illustration of the progress and vicissitudes of taste, would accomplish.

No collection
of ornamental casts
in France.

3. There does not appear to be any collection of ornamental casts in France;—the Schools of Design are quite without these valuable, or, indeed, essential aids to the formation of a comprehensive knowledge, or even a correct taste, in ornamental art. What are termed Magazines of Plasters are attached to the various schools, but they are on a small scale as regards variety of styles, and are rarely accessible to the students.

Magazines
of casts for
prize competitions,
in schools of
design.

4. These magazines are, in fact, mere store-rooms, their contents consisting, for the most part, of many repetitions of the same casts, in order to meet the requirements of the students in the periodical competitions; for in France the pupils, in competitions, always draw or model from the same example, but on all occasions the access of the student to the collection is limited to his use of one example at a time. It is brought from the store when required for study, and is replaced when done with. Thus the student of a French School of Design has not the advantage of seeing fine examples of art always before him, nor has he the opportunity of comparing the characteristics of various styles, and of forming his own taste from any peculiar or original predilections which he might have. The effect of this system is very palpable in French designers, and it is certainly one of the principal causes of the very decided uniformity of taste exhibited in almost all French ornamental work.

Advantage
of disposing
the casts on
the walls of
the class
rooms.

5. The system in the English Schools of arranging this class of property on the walls of the class-rooms is an immense advance on the French system; and when the various small collections of our schools are completed, as far as is reasonable, and properly classified, they cannot fail to produce good and great results, in enlarging the mind of the designer, and effectually excluding anything of a national mannerism, which so strongly characterizes the French School of Ornamentists.

Lyons.

6. Even in the school of St. Pierre, of Lyons, formerly so strongly held up to this country as a model, there is scarcely an ornamental cast to be seen, while there is a very good collection of the figure, always accessible. It is much the same at Paris in the School of the Rue de l'Ecole de Médecine, where the casts are crowded one upon another in a dark magazine, and

Paris.

brought out one by one when wanted, and then as soon as done with stowed away again in their inaccessible repository. At Rouen the same system prevails, but here the store-room or gallery is accessible to the pupils, the casts are however disposed carelessly on the floor without the slightest attempt at classification, and the collection is very small. At other schools, such as the Martinière at Lyons, or that of M. Lequien in the Rue Menilmontant at Paris, where the collections are disposed on the walls, the number of examples is so small that the collections are quite insignificant; they are not to be compared with those of even the smallest provincial schools in this country.

Appendix
VII.
Rouen.

7. It may seem strange to our views that ornament should hold so very unimportant a place in the French Schools of Design, but this is because we have mistaken the object of these French schools; there is no School of Design in France that meets the enlarged view of this matter lately promulgated in England. Most of the French schools are mere drawing and modeling schools, and do not profess to be anything else. As there is no Gallery of Ornamental Art in France so there is no School of Ornamental Art in France; indeed, ornament, as a distinct art is not taught in France; and design itself, as we understand the term, is learnt only in the private ateliers. The various French schools, all confounded with us in the vague category of Schools of Design, have totally different objects in view. Some are mere Drawing Schools, others are Fine Art Academies, others Elementary Schools of Arts and Trades, and a very few, such as those at Chalon-sur-Marne, Angers, and Aix in Provence, bonâ fide schools for the complete education of special classes of artisans.

French schools of design, drawing and modeling schools only.

Ornament not taught in France.

8. The two principal schools of Paris, that of the Rue Menilmontant and that of the Rue de l'Ecole de Médecine, Ecole Gratuite de Dessin, &c., are mere drawing and modeling schools practically. Ornamental casts are made use of in the schools, but ornament as an art is not taught; no lectures are given, though design is so far practically illustrated in the latter school that a professor makes drawings of ornamental objects on a large canvas in the presence of his class.

Schools of Paris.

9. When there are so many schools and so many museums as in Paris, it may be difficult or even a matter of indifference to establish any one school which shall comprehend everything bearing on the matter of ornamental manufacture, or be so perfect in its organization as to be in practice exactly what it professes to be in theory. We naturally find a more comprehensive scope in the provincial than in the metropolitan schools, because a variety of institutions necessarily leads to a subdivision and specialty of function. Much that is left wholly to the private ateliers in Paris, constitutes, theoretically, an important part of the business of a provincial school as at Rouen or Lyons.

10. Rouen, whose school has been now established 110 years, has its special class for what the French term *Indiennerie* or *L'Indienne*, that is, printed stuffs, more especially cotton prints, such as chintzes, &c., one of the staple manufactures of this town. But still the school of Rouen has been generally, not specially, useful to the town; the restorations of St. Ouen may be mentioned as an example.* Notwithstanding the specific object of the school, the manufacturers of Rouen employed almost exclusively designers from Alsace; and even now, a pupil who has gone through the special elementary studies of the school has invariably to pass one or two years in the atelier of some designer before he can become practically efficient in his profession; for what the school teaches is simply flower painting. Lyons, in the school of St. Pierre, Ecole des Beaux Arts, goes a little beyond Rouen, having established a class for *La mise en*

School of Rouen.
Indiennerie.

Apprenticeship in ateliers necessary.

Class for *mise en carte* at Lyons, little used.

* The Rouen school is of a twofold character: the classes for general art instruction, as the elementary, the antique, the living model class, and the class for l'Indienne, are between 12 and 5; and the practical classes for workmen, in geometry, machinery, and construction, between 8 and 10 at night.

Appendix
VII.
—
School of
Lyons a
general
school of art.

Human
figure chief
object of
study.

Distinct
object and
organization
of French
and English
schools.

Skill in
flower-
painting
more avail-
able than
a knowledge
of ornament
in France.

School of
St. Pierre at
Lyons.

School of the
Martinière
not a school
of design.

Nature and
objects of
the Martini-
ère;

A school of
Arts et
Métiers;

carte, or "putting on," that is, drafting the pattern on to the ruled paper; but very little avail is made of this class. There is the same necessity at Lyons for the pupil to pass some years in the atelier of the practical designer, notwithstanding he may have gone through the whole routine of the two special classes established with a view to advance the silk manufacture, namely, the flower painting class, and this drafting class.

11. The school of Lyons, originally established with a view to educate designers for the silk trade, soon lost its special character, and merged into a general school of art, the Fine arts having now completely absorbed the Industrial by the admission of its own professors: this is otherwise a self-evident fact from what is going on in the school. The human figure is the engrossing object of study, and the school has been long exclusively known as the *Ecole Royale des Beaux Arts*. In England a "School of Design" means a "School of Ornamental Art," in France an "*Ecole de Dessin*," signifies neither more nor less than what the words imply—a drawing school.

12. The French Schools of Design are not Schools of Ornamental Art even in theory much less in practice; of course, ornamental models are made use of in the practical exercises of the pupils as well as any other models calculated to develop the faculty of drawing or colouring, but not for their own sakes as examples of a distinct art, or the *art par excellence*, which it is the object of the pupils to acquire. The drawing of ornament is considered an elementary exercise, the special study with the object of immediate practical utility is supposed to consist in the grouping of flowers, clearly ignoring ornament and assuming that flowers as a matter of necessity must constitute the material of an ornamental design for stuffs.

13. With such practical experience pointing out the invariable result to all those who devote themselves to designing for stuffs, it is perfectly reasonable that a knowledge of ornament should be acknowledged, at least tacitly, by custom, as quite a secondary accomplishment to a skill in flower-painting, or any fashionable technical facility of the day.

14. It would appear that the current statements respecting the Lyons School of Design are so contrary to the real facts of the case that some visitors at least have confounded the great school of the "*Martinière*" with the "*School of Design*." (I except Mr. Dyce's excellent Report, which gives a thorough statement of the case as regards the Lyons school; but in 1838 it may have appeared more important to that gentleman from there being so much less to compare with it at that time than at present.)

15. The great school of the *Martinière* at Lyons is a very important establishment, but the object of its foundation was quite distinct from that of the foundation of any of our Schools of Design. With us the motive was to educate *Designers* in order to improve the character of our ornamental manufactures, and to render our manufacturers independent of foreign countries. The object of the Lyons school was not to produce designers of any kind, but to aid in the education of generally intelligent workmen. The point of ornamental design is not touched at all, nor is there any drawing class in the school except for mechanical or machine drawing.

16. I may, perhaps, be permitted to speak more at length of this school, though schools, any further than they may be connected with special Collections or Museums, are not a part of my business on this mission; however, the objects of schools best explain the nature of their collections.

17. The *Martinière* is an *Ecole des Arts et Métiers*; it is gratis, and gives instruction in morals, writing, grammar, mathematics, physics, chemistry, the theory of silk-manufacture, machine-drawing, modeling, and moulding. This school derives its name from its founder, or rather the cause of its foundation, Major-General Martin, a native of Lyons, who acquired a large fortune in the service of the English East India Company. He died in 1830, bequeathing his fortune to his native town, subject to the

disposition of the Academy of Lyons. This body organized in 1833 the now celebrated school for Arts and Trades, known as the *Ecole de la Martinière*. It is established in an old Convent of the Augustines, and accommodates on an average about 400 pupils.

founded in 1833;

accommodates about 400 pupils.

The aim general.

18. The nine classes enumerated above show that no specialities are taught in this school, its scope is purely general, with a view to supply Lyons with efficient workmen and overseers of factories; by virtue of a general training and good ground knowledge of essentials; all classes are compulsory.

19. A very great feature of the school is the class for mechanical drawing; the immense room of this class will accommodate at once as many as 300 pupils. The wooden flooring is, as it were, tessellated, in such manner as to mark out the various groups and their numbers, in circles, around the model to be drawn.

Class for machine drawing.

20. No drawing from the flat is permitted in this class, or indeed in the school at all; the first exercises are from wire models and solids; finally the pupils draw from every species of machine, and always without the aid of instruments; they thus become familiar with the forms of machines before they know their uses, these are explained afterwards in class demonstrations by the Professor. Of course, to carry out efficiently such a system implies a great outfit, and the Institution possesses a large museum of machinery, which is being continually made more perfect by the assiduous labours of M. Girardon, the Professor of Mathematics.

Drawing from the flat not allowed; the use of instruments also prohibited.

Large museum of machinery.

21. The *Ateliers de Travail*; another department of this school, are purely for general training, to give a species of universal mechanical aptness. All pupils must pass through these workshops, which consist of one large room in three divisions, for practical exercises in turning, joinery, and iron filing; all work is regulated by the eye alone; the filers have to imitate accurately certain geometrical solids, and in all three classes prizes are given for the best work. The time exacted to be spent in these workshops is 60 hours in the session, and as much more may be spent there as the pupil pleases in hours of relaxation. They are places of favourite resort with many pupils.

Ateliers de Travail.

Turning, joinery, and filing.

22. The modeling and moulding class of this Institution is another prominent feature; this is called the class of Practical Sculpture, but what is called artistic drawing or painting is not taught. The object of this class is to furnish the town with competent plasterers and masons, that is, men who shall understand and appreciate the ornamental forms they are to carry out in their work. There are competitions also in this class, and according to the French custom all the pupils model, or mould, the same thing in a given time. In the room or gallery devoted to this class the collection of models of ornaments belonging to the Institution is disposed on the walls, an advantage which the pupils of the original Lyons School of Design have never yet had. But the Martinière even in this respect conveys a far more lively impression of efficiency than the genuine school of St. Pierre does, which is certainly little more than a mere Fine Art Academy in practice, whatever it may be in theory.

Modeling and moulding class for plasterers and stonemasons.

Pupils work from same example in competition.

The Martinière more practical than the school of St. Pierre.

23. I was informed that most of the good chemists and foremen of factories of Lyons have been pupils of the *Ecole de la Martinière*.

Many good chemists and foremen pupils of the Martinière.

24. All inquiries in France seem to lead but to one conclusion, that industrial art, to use a French expression, is there entirely left to private enterprise for its development; all schools devoted to it are elementary, in practice at least, if not in theory; and I have it from very good authority, that the rule is, that the profession of a designer for manufactures, in all cases of eminence; has been taken up as a *pis aller* by the artist after he has already failed, or imagined he has failed, in the higher walks of fine art, and very rarely from any predetermination to make such a branch of art the business of his profession. This may be more literally true of general ornamental designers and decorators than with the designers for ordinary

Education in design left almost exclusively to private enterprise in France. Designing for manufactures not an object of

imitation
with French
artists, but
generally
taken up as
a last
resource.

General
mauerism
from want
of thorough
study of
ornament.

Museums of
ornamental
art a neces-
sity.

École des
Beaux Arts.

Its neglect
of ornament.

Liberal
supported
by the State

Cost of the
pensioners of
the Roman
academy.

Small com-
parative cost
to the State
of the
English
designer.

Peculiar ad-
vantage to
the French
of their
superiority
in the figure.

fabrics; however, in the latter case it is only the same thing in a lower grade; the ordinary French designer has probably twice failed in a higher walk. This is a state of affairs which could not be if the art of the ornamentist were treated as an *art* instead of only a *profession* in France. With whatever ostensible object a French youth may enter a School of Design, his secret ambition is infallibly to become an artist; and it is only when he fails in this aim that he consents to follow industrial art; and this state of affairs is the chief cause of the very monotonous uniformity of style which invariably prevails at a given period in France; the taste or fashion of the moment, with all the adventitious qualities of a mere ephemeral caprice, usurping the place of sound principles; and this likewise explains why French works of ornamental art are generally so very much better executed than conceived; the executive faculty is in perfection, but the critical, theoretical, or historical skill is lamentably wanting, and what one does all do.

25. All this is the result of a system which nothing but well-selected museums of ornamental art of all ages and countries will cure.

26. Let us examine the great École des Beaux Arts itself, one of the national institutions of France, of which the French may well be proud. It is from this school, and not from any School of Design, that all the great decorators and ornamentists of France have proceeded; and yet according to M. le Baron Taylor, a great authority, all, both professors and pupils, have a hearty contempt for ornament; a statement one can readily believe when one sees how indifferently its various examples of ornamental marbles and plasters have been disposed of; either buried in some podium too low to be properly seen, or fixed at such a height in the walls as to be altogether invisible as regards their ornamental details. An intelligent *employé* of this school, who has been particularly occupied with these matters for the last five and twenty years, never once saw a pupil make a drawing from a purely ornamental cast or marble. The human figure is the great object of study, and a good knowledge of the figure is the *passer-tout* of the French designer. A showy group of figures will cover many ornamental blemishes; or the good designer of the figure may get his ornament done for him by somebody else, without in any way derogating his own reputation as a designer for "*Industry*."

27. This school is established on the most liberal scale of expenditure, both for its staff and its collections (figure and architecture chiefly); so much so, that, as I was informed by Baron Taylor, the same authority mentioned above, every pupil who attains the rank of a pensioner of the French Academy at Rome, that is, who has gained the "*grand prix de Rome*," costs the State 90,000 francs for his education; and taking those who have failed in being so fortunate as to gain this great prize, the expense to the State will still average between 12,000 and 15,000 francs each; that is, dividing amongst them the whole annual cost of the establishment, locality, collections, and management. There is therefore many a designer for "*Industry*" in France whose whole qualification may consist perhaps in a skilful manipulation of the figure, whose education has cost the State some 500 or 600 pounds sterling,—a sum which has hitherto maintained entire schools in this country for a term of several years.

28. These disappointed aspirants often become admirable designers in some departments of industry, as in pottery, in porcelain, in silver or bronze, in all of which the figure is of infinite importance. The professors themselves recommend their pupils to "*take up industry*" when they find that they do not completely succeed in the higher walks of Art. And it is to this peculiar system that French critics attribute their, real or assumed, superiority of taste over all other countries; but if this be so, it is clearly much more owing to the shortcomings of other nations than any peculiar efficiency of the French system.

Section II.—Collections, &c.

Appendix
VII.

29. The collection of marbles and plasters of the Ecole des Beaux Arts, but more especially of the latter, is of great extent, and is perhaps on the whole, as to its actual possessions, the finest in Europe, though the disposition of the examples is such as to be altogether nugatory in some respects, and especially as regards ornament. This large collection, which has been undergoing the process of arrangement for the last quarter of a century, is still in an incomplete state, and has never yet been open to the public.

Ecole des
Beaux Arts.

30. The principal features of the collection as now disposed in the so-called *Musée des Etudes*, are the accurately fitted architectural specimens from the great temples of Greece and Rome, fitted according to the exact measurements, at a great expense; the large collection of casts from Greek and Roman sculpture, and the remains of the Château de Gaillon, and many fragments of ancient marbles from Rome, chiefly collected there by the late M. Dufourny, a French architect, in the latter part of the last century.

Musée des
Etudes.

31. The ornamental specimens collected by M. Dufourny in Rome, have formed the nucleus of almost every classical collection of ornament in Europe. They came into the possession of the Ecole Royale des Beaux Arts in Paris, by Government purchase about the year 1828, some few years after the death of M. Dufourny. And the present Musée des Etudes has been in course of formation from that time: it was much increased by specimens sent from Rome by M. Ingres in 1834; but it was not until 1838 that a systematic arrangement of the whole was commenced, under the directions of M. Duban, the architect. It is, however, only during the last three years that the work has been seriously prosecuted, and it may occupy yet a year before the whole is definitively arranged.

Collections
of M. Du-
fourny;
purchased
by French
Government
in 1828;

added to by
M. Ingres
in 1834;

the whole in
course of
arrangement
by M. Duban,
since 1838.

Had dispo-
sition of
ornamental
specimens.

32. There is an ample space in the great saloon of the museum, but so little has the idea of ornament obtruded itself in the arrangement, that no attempt whatever has been made to make the slightest individual or progressive display of ornamental art; the examples of which are scattered and dispersed over the whole building in the saloons and courts; and in all cases either too low or too high to be seen. They are preserved certainly, as old curiosities, but not as objects desirable to be studied. Nearly all these small ornamental fragments belong to the Dufourny collection, but unfortunately no catalogue of them has been preserved. The present keeper of the collection, M. Priest, is preparing a catalogue, but the majority of these fragments will rest without a name.

Catalogue
being pre-
pared.

33. As an architectural museum the collection is great in classical specimens and perhaps unique, and the arrangement is perfectly satisfactory. In the Greek and Roman saloons respectively are placed, in the centre, groups of the most remarkable sculptures from the Louvre and other great collections; and around the walls are inserted the architectural specimens, among which portions and capitals from nearly all the renowned temples of Greece and Rome form very striking features,—such as large specimens of the Parthenon, the Erechtheion, the temple of Minerva Polias, the façade of the Pandrosium complete, with the Canephora, and the choragic monument of Lysicrates complete,—and from Rome the great capitals complete, with their entablatures, from the temples of Antoninus and Faustina, Mars Ultor, Jupiter Stator, Jupiter Tonans, the Pantheon, exterior and interior, and a large portion of the Arch of Titus. The Dufourny collection was valued at about 2,000*l.* only, and this has grown by the energy of the French government during the last twenty years into the present great museum now estimated at about 20,000*l.* sterling. Still it is remarkable that so great a collection, by the vice of a purely architectural arrangement, should be of so little account as an ornamental museum. It has the one great drawback of nearly all French museums, an arrangement for a mere

Good archi-
tectural ar-
rangement.

Accurately
adjusted
specimens
from most
of the great
temples of
Greece and
Rome.

Relative
value of the
Dufourny
and present
collection.

Appendix
VII.Use sacrific-
ed to effect.Conserva-
toire des
Arts et
Métiers.Ornamental
art not at all
cultivated.Its peculiar
advantages.Collection of
machinery.The Salle des
Portefeuilles.The library.
Catalogues.Admirable
lecture-
rooms.The museum
of the
Louvre.Great extent
and variety
of its collec-
tions.Not much
visited by
students,
with the
exception of
the picture
galleries.Musée des
Peintures.

general effect; use, indeed every higher consideration, is sacrificed to a general *coup d'œil*, to a mere empty display. The contents appear to be there to set off the locality, instead of the locality to display the contents. These strictures, however, apply to the collection as an ornamental museum, not as an architectural. And when we consider the estimation in which ornamental art is held in France, or design *pour l'Industrie* in general, among the greater and the rising French artists, there is nothing remarkable in this general neglect of purely ornamental specimens of art in a mixed collection of the figure and of architecture.

34. After the Ecole des Beaux Arts, one of the most remarkable institutions in Paris having relation to the arts and manufactures is the great *Conservatoire des Arts et Métiers*; but here the Arts, that is the ornamental, are in a still more obscure condition than at the Ecole des Beaux Arts. Considering, however, that this institution is professedly for the encouragement of the mechanical arts and trades, it is scarcely here that we should expect to find any special fostering of ornamental art.

35. There are three great features which distinguish this noble institution: its magnificent lecture-rooms or theatres, its vast collection of machinery, and its library and collection of brevets or original drawings of inventions. The *Salle du Portefeuille* of this institution contains about 12,000 drawings of machinery, and 20,000 brevets of inventions, all of which are accessible to the public at any time, and free of cost, to make drawings or tracings from. The library contains about 15,000 volumes of a general character, but chiefly relating to the industrial arts: it possesses an alphabetical and a classified catalogue in manuscript: these books are disposed in a magnificent hall, in the Byzantine style of architecture, which has been recently very richly decorated, so that even here we find the striking *coup d'œil* for which Paris is so renowned in its public buildings; but in this case, as the books do not suffer by the magnificence of their apartment, it merits our unqualified admiration. Of the unrivalled collection of machinery which, through the politeness of Professor Tresca, I was enabled to examine in detail, a catalogue, prepared by the conservator, M. Morin, has been already published;—a copy is in the library of the Department at Marlborough House.

36. Of the two lecture theatres, the larger, a very noble room with which we have nothing to compare, will accommodate 1,200 visitors, the smaller only 250. The lectures or demonstrations are on—geometry, mechanics, physics, chemistry, agriculture, and political economy. The institution contains also a school for mechanical drawing, such as the great class at Lyons, and, according to M. Tresca, it is now well attended, and is steadily growing in importance.

37. However, whatever may be the extent and merit of the specific collections of the various great institutions of Paris, the centre of attraction in all matters relating to arts, antiquities, and curiosities, is the vast aggregate of collections in the palace of the Louvre. We have here distinct museums of marbles, plasters, paintings, drawings, prints, enamels, pottery, glass, bronzes, naval and other curiosities and antiquities, foreign and French; but still no express museum of ornamental art or manufactures. These various collections are made use of by students, but not so much as one would have supposed, considering the value of the collections, the vast extent of the city of Paris, and the general taste of the French for objects of *vertu*; of course, I do not profess to give any accurate statistics of these matters, as I do not speak from documents but simply from the incidental personal information of the officers of the institutions. The number of students of all denominations who daily visit the Louvre is about 200; at least three-fourths of these visit the picture galleries, and nearly the whole of the remaining fourth, the gallery of casts or *musée des plâtres*: for the Louvre contains a collection of plaster casts as well as its great museum of antiquities, or marbles, opened about fifty years ago under the title of the Musée Napoléon.

38. The antiques are rarely studied; the students prefer drawing from the plasters. This collection is not numerous; there is no catalogue of the casts, which do not appear even to be numbered. There is at present no catalogue sold of the marbles or antiques, nor has there been since the death of the late accomplished conservator, Count Clario. This celebrated collection is much more remarkable for its extent than for its merit. The system which prevails of completely restoring mere fragments of figures has made it difficult in some cases to decide whether the examples come more fairly into the category of ancient or modern works, they belong strictly to neither. In ornamental art there is extremely little, and the greater part of that little, with the exception of an occasional vase, or candelabrum, is condemned to some lofty recess, or banished to an obscure wall of an outer court. In the figure, the collection contains three examples of highest renown:—The Venus of Milo (Melos), the Diana à la Biche, and the Borghese Warrior, or the so-called Fighting Gladiator, all well known favourites in the Schools of Design in this country.

Musée des Antiques: no Catalogue on sale since the death of Count Clario. Of great extent. The spirit of restoration of fragments carried perhaps to an extreme. Very little ornament, and that badly disposed. Celebrated statues.

39. The other principal collections of the Louvre are—the Musée des Emaux, the Musée Grec et Egyptien, the Musée des Dessins, the Musée de la Marine, and the Musée de la Renaissance.

40. Of the museum of enamels, jewellers' and painters', a mixed collection of objects of all kinds containing decorations in enamel, there is a very excellent catalogue by the conservator Count de la Borde, which constitutes a valuable history of the whole subject of enamels (a copy has been placed in the Library of the Department). This collection contains many fine examples of maiolica ware; but, consistent with the besetting vice of French collections, (it is the same with the Greek and Egyptian Museum,) the objects are in their arrangement so completely sacrificed to the general effect and arrangement of the apartment, to a mere architectural *coup d'œil*, that it is painful to have to run one's eyes over them; they are extremely badly lighted and crowded together in upright presses placed against the walls; the building, not the collections, is the show. While the objects are crowded in small presses against the walls, the centres of the spacious apartments are left unoccupied except for the constant promenade of visitors, who stare at the gorgeous ceilings and columns and pass through the apartments, certainly without, by their own observation, being aware of what they contain. As far as my experience went, the rule was to stare at the decorations, and to pass through without giving a single glance at the objects of the collections; and this is no fault of the people, but of those who have condemned those objects to the dark recesses where they do not interfere with the general scheme of the decoration of the apartment. The Museum of the *Arts et Métiers* is perhaps the only great collection in Paris which is not open to this objection of faulty arrangement, owing to the excessive decoration of the localities, or the purely architectural disposition of their contents. Even in the picture galleries in the newly decorated saloons, containing the great masterpieces of the Italian, and Spanish and the French schools, this defect is very prominent; but more so in the French than in the Italian, owing to the more subdued character of French colouring. The magnificent picture by Gericault, of the wreck of the "Medusa," is much injured in its effect by the very gorgeous character of the ceiling immediately above it, and with which it has not the slightest harmony.

Musée des Emaux.

Objects badly lighted; arrangement defective; use again sacrificed to general effect.

Museum of the Arts et Métiers only great collection in Paris free from this defect.

41. The present aspect of the Louvre Picture Gallery certainly presents a striking contrast with our arrangement of such matters in this country. The various pictures are at length pretty well classified into schools, the French now having a gallery to itself, with, as in the Italian and Spanish gallery, a tribune as it were, in which all the masterpieces of both galleries are assembled together; and it would be difficult to imagine a more splendid *coup d'œil* than the great saloons containing the French, the Italian, and Spanish masterpieces, now present. Luxury is added to mag-

The gallery of pictures.

Classification into schools.

Magnificence of the apartments.

**Apper-
tains** nificence in the Italian saloon, in the shape of an enormous velvet ottoman, or rather four-sided couch, sufficient to accommodate some twenty persons at once, and affording at the same time the finest view of the pictures. It might be assumed to be folly to advocate the introduction of such luxurious magnificence in our National Gallery, with a public stream of all classes four days in the week, while the Gallery of the Louvre is open to the public on Sundays only, when people are supposed to be on their best behaviour; but it must be borne in mind that the pupils are admitted throughout the week at Paris, as well as all strangers at all times upon merely presenting their passports on entering; and considering the ever changing concourse of curious strangers at Paris it virtually amounts, as far as numbers are concerned, to a daily admission of the public.

**Admission of
the public
and pupils.**

**The new
catalogue.**

**Admission of
its to
ouvre
tains.**

**Upright
presses, or
armoires
inferior to
the flat for
small
objects.**

**Musée de la
Renaissance.**

**Salle de
Franchville
Salle des
Anguier.
Salle de
Jean Goujon.
Salle de Jean
de Douay.**

**Salle de
Michel
Colombe.**

42. A catalogue of this portion of the Louvre pictures, the Italian and Spanish, has recently been prepared by the conservator, M. Villot, on the plan (alphabetical, biographical, and historical,) adopted for the enlarged catalogue of the National Gallery, first published in 1847.* A copy has been placed in the library of this Department,

43. Students are permitted to make copies and studies from all objects in the museum, and there is an apartment set aside expressly for study, into which all such objects are removed as cannot be sufficiently or conveniently studied in their cases; this is, however, a privilege rarely made use of; no fee is charged, all that is required is the permission of the director of the National Museums, M. Nieuwerkerke, or of the conservator of the special collection concerned.

44. The peculiar mode of arranging and crowding small objects in the Louvre collections in upright presses renders such removal imperative in most cases, if a thorough examination of the article is desired. Much of this necessity and much vexation and disappointment to the curious visitor might be obviated if small articles were disposed in flat cases or armoires in a strong light near the windows, and so disposed that both sides might be seen; this might involve the necessity of more space, but in most cases more than sufficient space is actually wasted in an unnecessary central promenade.

45. Another collection of the Louvre, already named, affords some matter of criticism; that is, the *Musée de la Renaissance*, formerly known as the *Galerie d'Angoulême* of French Sculpture: it is the remains of M. Lenoir's *Musée des Monumens Français*. This is a collection of great interest and value, but ornament is again neglected; it is much too exclusively a figure collection, there being remarkably few purely ornamental specimens; though the very nature and name of the collection, and still more so the manner of its division into separate rooms named after the various distinguished sculptors of France of that period, naturally leads one to expect here at least an extensive display of French ornamental art, as most of the artists of that time were, more or less, distinguished for their skill in ornamental sculpture.

46. The first apartment is called the *Salle de Franchville*, and contains specimens of that sculptor and of Prieur; the second, the *Salle des Anguiers*, with specimens of the sculptors of that name; the third, the *Salle de Jean Goujon*, with examples of that celebrated sculptor, and of his very able rivals Germain Pilon and Prieur: the great taste and ability for ornament of Pilon are very conspicuous. The fourth is named after *Jean de Douay*, better known as *Giovanni da Bologna*. This apartment contains also the original bas-relief of the Entombment by *Daniello da Volterra*, and some interesting specimens of the enamelled ware of *Luca della Robbia*. The fifth room is called the *Salle de Michel Colombe*, and contains the bas-relief of *St. George*, made by that sculptor for the Cardinal

* *Descriptive and Historical Catalogue of the Pictures in the National Gallery, with Biographical Notices of the Painters.* By Ralph N. Wornum. Revised by Sir C. L. Eastlake, P.R.S. By authority. Eleventh edition, London, 1864.

d'Amboise for his château at Gaillon. In this apartment is also a remarkable statue in alabaster of Louis XII., made for the same Cardinal, and also for the château de Gaillon, in 1508, by the sculptor Demugiano at Milan. One of the attractions of this museum is the excellent skill with which, in several instances, figured draperies have been rendered in marble or alabaster,—especially by Germain Pilon, in his busts of the three Kings, Henry II., Henry III., and Charles IX. In this museum also is contained, in a distinct apartment, repeated in plaster, the celebrated chimney-piece of Bruges, carved in wood, in 1529, by an artist whose name has not been preserved. This magnificent work was moulded at Bruges some ten years ago, by the orders of M. Thiers, and fitted up, at great cost in the Louvre by the late Moulder to the Museum (M. Jacquet). It covers the complete side and half of the ceiling of a large room, and affords some very bold and admirable specimens of carving, illustrative of the spirit of the Cinquecento, which it would be very desirable to procure for the collection of ornamental casts of the Department.

Appendix
VII.

Sculptured
figured
drapery.

Chimney-
piece of
Bruges.

47. This museum concludes the list of special collections of the Louvre, which have immediate reference to art;—the Musée de la Marine is of a mixed or scientific character rather. There can be no doubt that the numerous collections of Paris afford great advantages to the French designer, but it is very evident that he makes little use of them, compared with what he might and would, if his attention were particularly called to them, either by their titles or arrangement; or, still more, compared with the use he would make of a specific collection of ornamental manufactures brought together as such; that is, as models and incentives to emulation on his part, and not scattered about in various museums as mere general objects of art and *virtu*; or, what is still less attractive to the artist, as mere matters of archaeological curiosity. This is the case with nearly all museums hitherto established; and many are misrepresented by their titles, as, for instance, the collection of enamels in the Louvre, containing all kinds of miscellaneous manufactures in any way decorated with enamels, contains specimens of very many arts, besides that of the enameller, yet it would be overlooked by most students not in immediate search of examples of enameling.

Much
greater
advantages
might be
derived from
French
museums
in the case
of manufac-
tures, if
more appro-
priately
arranged.

48. The Museum of the Hôtel de Clugny is the nearest collection to a museum of ornamental manufactures in France. This collection contains nearly 2,000 objects of groups, classified pretty closely in the catalogue according to the nature of the manufacture, &c.; as, for instance, sculpture in all departments,—stone, ivory, wood, &c.; painting, glass-painting, enamels, pottery, glass, jewellery, clock-work, locks, arms and armour, defensive, offensive, and for the chase; iron-work, various, engraved and chased; tapestry, church ornaments, embroidery; mosaics, bronzes, &c.

Hôtel de
Clugny.
Contents.

49. This is a long list of objects, but they extend over very limited spaces of time only, the greater portion belonging to the sixteenth century. The Museum which was founded, that is, made a public Museum, in 1843, consists professedly of monuments, objects of furniture and art, of antiquity, the middle ages, and the Renaissance, collected by the late M. du Sommerard; and is actually an historical museum. The objects are preserved in it because they belong to a certain time, and not because they are specimens of manufacture or of good taste. A museum of this class containing objects, which are preserved by virtue of their period, and these periods all belonging to the past, comes clearly, like the Museum of Norman Antiquities of Rouen, under the category of archaeological collections, and does not meet the designers' desideratum of a practical Museum of Ornamental Art. In the first place, the historical arrangement being the principal end, the specific classification, according to the progress and development of ornamental art, the very essence of an Art museum, becomes quite secondary, if possible at all, amongst a miscel-

Founded by
the late M. du
Sommerard.
Made public
in 1843.

Arrangement
not
advan-
tageous to
the designer.

Appendix
VII.
Classified
catalogue.

Regulations
of admission
and for
study.

Insufficient
accommodation.

No French
museum
much fre-
quented by
"Industrial"
artists.

Influence of
fashion
stronger
than the
examples
of the past.

The French
indifferent
regarding
foreign art
and tastes.

Only slight
deviations in
the charac-
ter of French
ornamental
art since
Louis XII.

Most to be
commended
in the treat-
ment of the
figure, and
in floral
design.

Influence of
the manu-
facturer.

Bronze ma-
nufactures.

laneous collection of objects of all characters, simple or ornamented, and arranged promiscuously, according to their period; manufactures of every description of the same period being classed together, and in the *Hotel de Clugny* very much crowded together. The classification in the catalogue does not aid the inspection of the objects, as they are not placed in the numerical order of the catalogue.

50. The museum is open to the public, as is the case with most of the French collections, on Sundays only (from 11 until 4 o'clock): on Wednesdays, Thursdays, and Fridays the admission is by ticket only, but for strangers their passports are sufficient. Tuesdays and Saturdays are reserved for students, and on Monday the museum is closed. Permission to study is granted by the curator; no fees are charged; the locality of this museum is extremely ill-adapted for its purpose.

51. The arrangement of this museum, however, is probably not one of the causes which will account for its being made little use of by designers or students of ornamental art. Fashion, the humour of the day, is what every manufacturer, and consequently designer in Paris, obeys or studies in all his efforts at original design. Hence the atelier of the practical or fashionable designer or manufacturer, as the case may be, is the only legitimate school of design with the young French aspirant. Whatever may have been the art school in which he was brought up, and however accomplished he may be as a draftsman or painter, he has never studied ornament as an art, has no knowledge of its historic developments, or if any only the three vague divisions of Classic Ogival (or medieval) and Renaissance, without the slightest exact knowledge of the real characteristics even of these. His only resource therefore is to limit his efforts, as is very common in France, to the drawing or modeling of the figure, or to pass a year or two in the atelier of some fashionable designer; but here, instead of acquiring any thorough knowledge or æsthetic appreciation of ornament he becomes familiar only with the peculiar predilections of the master of the atelier, or at the utmost of the current fashion for the moment in that particular fabric. A Frenchman knows well what other Frenchmen are doing; but none are more ignorant of what their neighbours are doing than the French, or perhaps generally more indifferent. If I am right then in my exposition of the character of French art education, and the extent and nature of the field of its practical or after operations, it is clearly extremely limited in its ornamental scope. What the French were doing in the time of Louis XII. or of Francis preceding to the example among them of Italian artists, or still more universally in the time of Henry II. or Henry IV., they are in the main doing this day, and have been doing, nearly ever since, with the exception of the temporary vicissitude during the reign of Louis XIV., and his immediate successor, and the brief classical mania under the influence of David. At this moment, notwithstanding a few isolated efforts in favour of Greek and Roman examples, or of the Gothic or the Ogival, the style in vogue in the time of Henry IV., the so-called Renaissance, is perhaps more fashionable and more universal than ever; simply because the great school of ornament with the French designer is merely that by which he is immediately surrounded. What the French artist is thoroughly educated in, is the figure, and in the figure and in floral design he pre-eminently excels; in the skill also with which he executes such details as he introduces he is excellent, but any other pretensions to superiority are unfounded.

52. The meeting the public taste, and a general, very successful treatment of floral designs as well as some of the pure mannerisms of French ornamental manufactures, are neither the merit nor the fault of the designer, but are due to the influence of the manufacturer or merchant for whom the article is made; this influence is very great, and is admitted to be legitimate by the French artists generally.

53. The manufacture of bronzes may serve to illustrate our purpose.

No factories, properly speaking, for bronzes exist in France; except in

P R E F A C E.

THIS WORK is partly formed upon the basis of the "PRINTER'S GRAMMAR" published some years ago by Mr. Stower. His, being the latest, was, so far, the book which contained the most information on the practice of Printing, up to the time of its publication. But the great alterations and improvements in conducting the various operations of this art, as well as the rapid increase of its members during the seventeen years since the appearance of that work, have rendered a new one on the subject highly requisite. The present volume is, therefore, intended not only to supply that of Mr. Stower, but to include the choicest portions of every prior publication which has appeared in our language relative to printing; with an account of all the improvements and novelties which have been introduced into the profession up to the present period.

Although it is no part of my pretensions to offer to the experienced printer instructions for the conduct of his business; yet, besides the introduction of much original matter relative to the main subject; besides touching upon all the material points that lead from its dim origin to the state of perfection at which the art has in this age arrived (and all which, it is presumed, is calculated to interest every reader); it has certainly been a principal part of my endeavour, to inform the young practitioner, as well as the amateur of typography, as to the most approved modes of conducting the several branches that appertain to this important business, with whatever else my experience and observation could suggest.

as practically useful. I have also, in the course of the work, made ample reference to such patents, privileges, grants, charters, statutes, and decrees, as seem to have impeded, or accelerated, or in any other manner influenced, the progress of the Press.

It will be observed, that this work is written partly in the first person singular, and partly in the first person plural. I found it impossible, without either re-writing the whole of the parts taken from Stower, or adopting his style, to avoid this apparent inconsistency, and I had no leisure for the one, nor inclination for the other; but it may answer this purpose, namely, that whatever has been retained verbatim from Stower will be known by the plural, *we*, the whole of his book being so written—wherever I have written new matter, or so altered his as to subject it to original responsibility, I have (perhaps more consistently) placed myself in the singular person.

It has been my object, as far as circumstances and the nature of my work enabled me, to make it acceptable, generally, to men of letters, and essentially so to members of the art: and although the number of illustrations and embellishments which I have added, must unavoidably enhance the cost of the book, yet, I trust, the purpose intended thereby, if happily effected, will sufficiently justify the extra charge, and exonerate me from any responsibility on the ground of its having been unnecessarily augmented; and that no purchaser will complain of the introduction of things irrelevant, or not intimately connected with the main subject of the volume. Imperfections, after all, will certainly be found, and I do not so much wish them to be overlooked, as to have the entire work examined with candour, and improved by friendly suggestion.

For the notices of our early founders and founderies, I acknowledge myself indebted to a rare and curious work by the late Reverend Edward Rowe Mores, A. M. and A. S. S.

published in 1778, intitled "A Dissertation upon English Typographical Founders and Founderies." This work appeared to me so very interesting in itself, and so necessary an auxiliary to the study of Typographical History, that I had, at one time, an intention of offering the Profession and Amateurs a reprint of it, with a view to continue the History of English Type-founding down to the present time. But I found that circumstances had placed the work, as honorary copyright, in the hands of one far more qualified for the task. I have, therefore, for the present, relinquished the idea; but the additional information which I have been collecting upon the subject, will, at any time, I flatter myself, be useful and valuable as an appendage to a new edition of that work.

I have been favoured, by a friend, with an unpublished Manuscript of the Printer's most illustrious and liberal benefactor, the late Earl Stanhope,* relative to printing;

* Charles Stanhope, third Earl Stanhope, was born in the year 1753. His grandfather, and his father, were both of them warmly attached to the Whig party, and, on all occasions, constantly supported the liberal side of all public questions. The subject of this memoir was sent very young to Eton College, from which he was removed at the age of ten, for the purpose of accompanying his father's family to Geneva, in which place the elder son soon died. Charles was now left to assume the title of Viscount Mahon; and in this state he passed ten years in that city, where his education was chiefly conducted under the inspection of M. le Sage, well known as the author of a theory of gravity, and of various tracts connected with mineralogy, chemistry, and other departments of natural philosophy. During the young nobleman's residence in Switzerland, he made a considerable progress in scientific pursuits; and while still resident in Geneva, he obtained a prize from the Society of Arts and Sciences at Stockholm, for the best Essay on the Structure of the Pendulum.

Although Lord Stanhope was chiefly known by his contemporaries as a politician, it is rather as a philosopher that he has made himself generally known to the world. Of his works which relate to a strictly scientific object, his treatise on electricity seems to stand first, in which he endeavours to establish some new principles respecting the electric fluid. In this piece he attempts to prove the existence, and to explain the effect, of what he

in which he minutely describes, as far as the Manuscript is completed, several of the new inventions and processes be-

calls the *returning stroke*, namely, an action induced at a considerable distance from the principal discharge, depending upon the tendency of the fluid to equalize itself in all bodies. Since the publication of this hypothesis, some accidents from lightning have occurred, which seem the best accounted for by it, and which indeed cannot be easily explained upon any other principle. In this treatise, the great object of practical utility is not neglected: the best method of preserving buildings from the effects of lightning is minutely considered, and exact directions are laid down for accomplishing this purpose.

Another object of great practical utility was, the means of preserving buildings from fire. This object he endeavoured to accomplish by practising the simple and well-known expedient, that combustion can never take place where the air is excluded. To illustrate this principle, and, at the same time, to bring the fact to the test of very ample experiment, he caused to be erected a wooden house rendered fire-proof, and, after filling the lower chamber with a collection of very inflammable materials, he set fire to it. The result was, that, during the burning, a number of persons of distinction who were present in the upper apartment, sat without any inconvenience in the same. An account of these experiments was published in the *Phil. Trans.* for 1778.

Another object which engrossed a considerable share of Lord Stanhope's attention was, the employment of steam for the propulsion of vessels. For a period of 20 years he continued his experiments, and is said to have spent large sums of money in prosecuting them. In the meantime, Mr. Fulton had the same object in view; and, although it is known that they both, at one period, frequently conversed on the topic of steam-vessels, it is probable that no documents exist which can decide on the share which each of them had in this curious invention.

His Lordship also published a pamphlet on the means of preventing frauds on the gold coin; and afterwards, on bank-notes; in both cases proceeding upon the obvious principle of employing very skilful workmen, whose performances could not be imitated by those who engage in attempts at forgery. He is further well known for having suggested some important improvements in the construction of the printing-press, by which a single stroke upon the center of the machine, is rendered equal to one of double the force at each end.

Lord Stanhope would never suffer any of his improvements in printing to become subjects of patent or monopoly. So extremely anxious was he upon this subject, that, whenever he had any thing new in hand, which he

longing to the art, written, as he therein says, with a view of giving to the Public a clear and distinct description of his new Iron Printing Press ; the state of perfection which Stereotype Printing had attained under his direction ; and of pointing out some other matters, by which he was persuaded the Art of Printing might be still further improved.

I have gladly availed myself of the contents of this Manuscript for such descriptions as appeared suitable to any particular subjects on which I had to treat in the present work. Indeed, such is my veneration for the authority of Lord Stanhope on whatever relates to typography, that, in several instances, I have erased my own descriptions to substitute the language of his Lordship. In every such case, I have acknowledged the obligation by distinctly marking the passages.

Moxon's "Mechanical Exercises" is a curious and scarce book. It was published about the year 1686, in twenty-four numbers, which form a small 4to volume. It treats of the Art of Typography *in its whole extent*, as practised by the fathers of printing : that is—it describes the preliminary arts of punch-cutting, matrice-making, and type-casting. I have never been able to meet with more than two copies of this work—one, in the Library of the British Museum—the other, in the Library of the Society of Arts.

Moxon published also a treatise more expressly appertaining to the Art of Printing, intitled *Regule Trium Ordinum Literarum Typographicarum*, in which he attempts

found likely to succeed, his first step was, to take the precaution of entering a notice or caveat at the Patent Office, to prevent any one else taking advantage of his ideas, and obtaining a patent. These caveats he regularly renewed at the end of the limited period.

Lord Stanhope died in December 1816, in the 64th year of his age, exhibiting in the last scene of his life an uncommon degree of philosophical resignation.

to lay down Mathematical Rules for the formation of Roman, Italic, and Black Alphabets. But his science does not seem to have led him to any improvement in the shape; for the characters he formed are nearly allied to the ugly Elzevirs of the seventeenth century.

Luckombe compiled his book from three sources; namely, Ames's "Typographical Antiquities,"* for the Historical part—Smith's "Printer's Grammar," for the Practical part of the Composing department—and Moxon's "Mechanical Exercises," for the Press-work. The engravings of the press, and all the several dissected parts, are fac-similes of those in the last-mentioned work. The Frontispiece, which Luckombe gave as a likeness of Gutenberg, is copied from Moxon, but with the *trifling* mistake of substituting the portrait of one person for another: Moxon gives the likeness, which Luckombe has put forth for Gutenberg, as "The true effigies of Laurentz Jans Koster, delineated from his monumental stone statue, erected at Haerlem;" and in another plate he gives "The true effigies of John Guttenberg, delineated from the original paintings at Mentz in Germanic." In the present work will be found copies of both these portraits.

The first work I meet with, printed in England, expressly for the use of the profession, is Smith's "Printer's Grammar," 1755. Luckombe's "History and Art of Printing" followed in 1770. Stower's "Printer's Grammar," in 1808.—Stower says, that Smith's work was

* Joseph Ames was born at Yarmouth, January 23rd, 1688-9. At his father's death he was about twelve years old, being then at a school in Wapping. He was brought up to trade, and settled near the Hermitage, Wapping, as a ship-chandler, or ironmonger. He very early discovered a taste for English History and Antiquities. He was twenty-five years in collecting and arranging his materials; and published his "Typographical Antiquities" in 1749. He died October 7th, 1759, aged 71. He was many years Fellow of the Royal and Antiquarian Societies: and Secretary to the latter.

the foundation of his. It is very clear to me that Luckombe made free use of his predecessor as far as he went: for, upon a close comparison, much of Luckombe will be found to be plagiarised from Smith, altered a little in arrangement and phraseology; and that, in his turn, Stower copied from Luckombe.

Smith, from his own acknowledgment, appears to have compiled his book under very adverse circumstances, and solely with a view to relieve himself from his embarrassments. It is plain that he only went half-way through with his design, since his volume treats only upon the business of a compositor, omitting all that relates to the completion of printing; never mentioning press or pressman. It may, however, as far as it goes, be called a tolerably good practical book, although it is badly arranged. Luckombe copying, as before observed, much from his predecessor, produced a more complete work on the Art, and which embraced at the same time considerable portions of history and science. That part of it in which "The Origin of Printing" is discussed, does not extend to any practice that preceded the invention of printing by moveable cast type. "The Historical part," he says, "is collected from the ingenious Mr. Moxon, and other able writers on this noble art—to the publication of the late industrious antiquary, Mr. Ames"—and to some other writers whom he mentions he acknowledges himself also indebted.* His research concerning "The Introduction of the Art into England," is the most satisfactory of any to be met with; in proof of which, it may be seen that every subsequent writer on the subject has either copied his work, or quoted, by his means, the same authorities which he had consulted; but with this difference—they have omitted many parts, which, to me, as a printer studying the history of his profession, appear the most in-

teresting. This will serve to account for my having inserted the whole of those parts as supplying their deficiency. The Copies of Charters, &c. granted to the Stationers' Company, are, in considering the progress of printing, highly interesting.—The List of Printers abroad and in this country—and the Prefaces and Dedications of the earliest printed books, as transmitted by this author, are curious and instructive, and well worth preservation. Luckombe's is now becoming a scarce book, and I, therefore, take pleasure and pride in handing down the choicest parts of his labours one step further in posterity, nearly as he gave them.

The labours of Ames have greatly assisted all later writers upon Typographic history: some, as far as served the purpose of their particular arguments; and others, as far as the room allotted to their inquiry would allow; but they have generally availed themselves of what Luckombe had quoted from his precursor. Indeed, it is allowed by very able judges, that Luckombe compiled in the most judicious and careful manner; and his selections from Ames's History, in particular, have been made with so much judgment, that to give any thing less than what he has quoted, would be doing injustice to the learned historian, whose industry and ability have preserved from oblivion a volume of facts which will never cease to be esteemed by every admirer of the art.

.But those who desire to be fully acquainted with the History of Printing must consult the Bibliographical labours throughout, of Ames, Herbert, Palmer, Dibdin, Nichols, and Horne:—but above all, DIBDIN. This Colossus in Bibliography, seems to have bestrid the Typographic world with well-merited and conscious superiority; while we, humble artist-book-makers, must be content to seek our honours by plucking leaves and sprigs from his exuberant foliage. Without the assistance of his works,

HORNE would have wanted much: without HORNE, the Typographic lore of *Hansard* would have been very meagre; and without the rich dessert supplied by NICHOLS, he would hardly have succeeded in making his entertainment acceptable, which now, he trusts, with the *cullings* he has thus obtained, he shall not have laboured in vain to do.

A printer cannot possess treasures more choice than Dibdin's "Bibliographical Decameron," "Typographical Antiquities," and other works of general information upon those branches of art connected with the typographic profession. The never-failing stream of amusement which these fountains are capable of affording, will always be found a welcome relief to any mind fatigued with the constant attention required in conducting the business of a printer. His anecdotes of eminent living masters of this art, are calculated to act as a stimulus to professional emulation; and the minds of the more juvenile members of the profession can hardly fail to be inspired by his writings with a disposition to excel, and to the consequent endeavours to acquire distinction amongst the competitors in this theatre for the exercise of genius, and the establishment of an honourable fame.

It would have afforded me the highest gratification to have been able to give, in this work, authentic portraits of the immortal Caxton, and his worthy successor Wynkyn de Worde; but after every search within my reach having proved fruitless, I have been induced, alike by books and the opinion of friends, to believe that if I copied any that have hitherto been given, I should only be lending myself consciously to the propagation of spurious portraits of these first English printers.

"Fancy," says Mr. Dibdin [*Typ. Antiq.* i. cxxviii], "is seldom backward in supplying what Truth has denied: accordingly, a portrait of BURCHIELLO, the Italian poet, from a small 8vo edition of his work on Tuscan poetry, of

the date of 1554, was inaccurately copied by Faithorn, for Sir Hans Sloane, as the portrait of Caxton. Lewis, however, was resolved to improve upon the ingenuity of his predecessor, by adding a thick beard to Burchiello's chin, and otherwise altering his character; and in this form the Italian poet made his appearance upon copper as CAXTON, prefixed to the Life of our Printer. This portrait afterwards served for the works of Ames and Herbert; not, however, before a miniature copy of it had graced the Frontispiece of Marchand's *Histoire de l'Imprimerie*."

"His pupil and successor, Wynkyn de Worde," says the same author, "has shared a similar fate." The portrait given of him is that of Joachim Ringelberg, of Antwerp, a commentator and critic. Mr. Dibdin has "a tiny duodecimo volume," containing this portrait, encircled by the inscription IOACHIMVS RINGELBERGIVS ANTVERPIANVS, and formed into the square of a page by allegorical devices emblematical of the studies of the original.—*Decam.* ii. 289.

The portrait of Richard Pynson, as represented by Ames and Herbert, is also fictitious; being unequivocally that of Gorræus, an eminent physician of about two centuries ago. Mr. Dibdin is of opinion that the portraits of Richard Grafton and John Day may be considered as the earliest authenticated likenesses of English printers.

The triple profile of "the grand typographical triumvirate,"* Gutenberg, Fust, and Schoeffer, has been taken from French authority. I have not met with any other to corroborate it.

Of the more modern portraits something remains to be said; and particularly of that of Baskerville.

It has been hitherto supposed that no likeness is extant of this first promoter of Fine Printing, and author of various improvements in the Typographic Art,* as well as

* Dibdin.

in the arts connected with it. At the time when I was collecting information for that part of my Work in which Mr. Baskerville is particularly mentioned [see p. 310, et seq. and chap. viii.] I thought it a good opportunity to make inquiry, at Birmingham, whether any Portrait or Likeness of him remained; for a long time the inquiry was constantly answered in the negative; but at last it occurred to a friend to make a search among the family of the late Mrs. Baskerville, and he was successful.

Mr. Baskerville married the widow of a Mr. Eaves, her maiden name was Ruston. She had two children by her former husband, a son and daughter; the latter married her first cousin, Mr. Josiah Ruston, formerly a respectable druggist at Birmingham; and she survived her husband.

At the sale of some effects after her decease, Portraits of her mother and her father-in-law, Mr. Baskerville, were purchased by Mr. Knott of Birmingham. Some of Mr. Ruston's family and friends, who are still living, consider this likeness of Mr. Baskerville as a most excellent and faithful resemblance. It was taken by one Miller, an artist of considerable eminence, in the latter part of Baskerville's time. The inquiries of my friend Mr. GRAFTON, of Park Grove, near Birmingham, at once brought this Painting into notice; and, at his solicitation Mr. Knott kindly permitted Mr. Raven, of Birmingham, an artist of much celebrity, to copy it for my use and the embellishment of this work; to which I think the united talents of Mr. Craig and Mr. Lee have done ample justice.

The Portrait of the third Gaslon was drawn, as well as laid down on the wood for the engraver, by Mr. Craig.

That of Dr. Wilson was taken from a drawing in crayons, obligingly lent me by that worthy gentleman.

That of Mr. Bulmer is from an original, and most excellent drawing, which was taken some few years ago.

That of the Author was drawn by Mr. Todd, R. A.; of

whom it pains me to say, that, although still living, he is in such a state of mind that *the late* might have been not unappropriately prefixed to his name.

That of Ritchie, also by him, was nearly the last work of art which he executed previous to this dreadful affliction.

This ornamental part of the work will be the means of introducing to the public a novelty in the xylographic art, as connected with the typographic; namely, the delineation of subjects in wood-engraving, in a style hitherto unattempted. The manner in which the specimens here presented are executed, has been pronounced, by highly-competent judges, to bespeak a new era in the art of wood-engraving; and if the printing of them shall have done justice to Mr. LEE, the artist by whom they were engraved, and whose unassuming genius seems equal to the execution of any thing that it is in the power of the graver to perform in this branch of art, they will never cease to reflect the highest credit upon his talents. They were delineated, as above observed, upon the blocks by that eminent artist, Mr. W. CRAIG. Of the printing of these engravings, I may perhaps be allowed to say something; although, if the effect produced do not carry with it its own commendation, any thing I can say must be of small consequence. They have been worked by a method entirely new, the result of much thought and experiment. The paper has been made on purpose, and the impressions are now given just as they came out of the machine which printed them, without hot-pressing or any other means to set them off. The other engravings in this work are also done by Lee, excepting those which have appeared before in Stower's Grammar, of the common and Stanhope presses, which are by Branston.

Mr. McCreery much enhanced the value of Stower's book by writing the article on "Fine Printing." His permission to insert the whole of his beautiful poem,

"THE PRESS," in this work, is an additional instance of genuine talent and friendly liberality going hand in hand to promote the cultivation of science and art. His judicious selections from Palmer's "History of Printing," among the notes to his poem, enabled me further to consult and quote that author.

Saint BRIDGET, or, more politely, Saint BRIDE, seems to have been the *Alma Mater* of our profession, upon its first introduction into the metropolis. Wynkyn de Worde, Pynson, Robert Copland, William Rastell, John Boulter, or Butler, Lawrence Andrew, Thomas Berthelet, John Wayland—all dwelt in Fleet-street, and this parish; and after them so many more, that the list becomes too numerous to be proceeded with; but it would be unpardonable to omit the observation that, whereas the first King's Printer, by patent, resided in this parish, so have they all in succession continued the same parochial residence to the present day. The celebrated RICHARDSON, author of *Pamela*, &c. carried on his first essays as a printer in a court in Fleet-street, and when his concern grew more extensive, he removed into Salisbury-square. This notice of it is written in, probably, the very parlour which he used.

The venerable living father of the profession, JOHN NICHOLS, honoured the list till very lately: and the total number of those carrying on printing in this parish almost defies enumeration; certainly eclipses, in comparison, that of any other parish or circle of similar extent in England, or perhaps the world.

It only remains for me, here, to say, that the Biographical sketches which I have selected, or compiled, will, I hope, be gratifying to many, and, I trust, offensive to none; and that the portraits of well-known friends which have been introduced into a book expressly dedicated to the art, of which some of them have been, and others

still happily remain, honours and ornaments, will be deemed embellishments, of a desirable character, and materially aid that endeavour to make this volume acceptable, which, it is hoped, will be found manifested in the arduous labours of research and arrangement bestowed in the compilation of it.

J. C. Hansard.

T Y P O G R A P H I A .

C O N T E N T S .

P A R T I .

H I S T O R Y O F T H E A R T .

* H I S T O R I C A L I N T R O D U C T I O N .

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N. B.

P. 284. *Contents of Section; dele the words from Digression to ADDENDA.*

Addendum to page 395.—As far back as I have been enabled to trace, the following scale will show the Prices of Type from the London Letter-Founders.

	1763 to 1792.		1796.		1800.		1805.		1816.		1825.	
	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.
Pica - - -	1	0	1	1½	1	3	1	6	2	6	1	11
Small Pica -	1	2	1	3½	1	6	1	8	2	8	2	2
Long Primer	1	6	1	8	1	10	1	10	3	0	2	4
Bourgeois -	2	0	2	2½	2	6	2	6	3	8	3	0
Brevier -	2	6	2	9	3	0	3	0	4	0	3	2
Minion -	3	6	3	10	3	10	4	0	5	0	4	0
Nonpareil -	5	0	5	6	5	6	6	0	7	0	5	6
Pearl -	6	0	6	7	6	7	7	0	8	0	6	6

As the comparison may, either now or hereafter, be useful, the opposite page shows a general scale of London Letter-Founders' Prices, dated Feb. 1825.

In p. 448, the statement of proportionate prices of cast and milled leads will not appear to be, at the present time, quite accurate, as the founders have now (1825), in consequence of the use of the latter, as well as of much competition in supplying the former by those who have adopted the casting of leads (or space-lines) as a business independent of Letter-founding, greatly reduced the price of that article of printing materials, the present price being, for 4 to Pica leads, 1s. per lb.—6 to Pica, 1s. 4d. per lb.—8 to Pica, 2s. per lb.

In page 655, line 1, for frontispiece to this work, read opposite engraving.

In page 722, line 8, dele the :

** In page 741, et seq. (part of the impression) the running head "DUTIES OF A READER," should have been "MARKS OF CORRECTIONS."*

PRICES OF PRINTING TYPES.

	ROMANS & ITALICS.			ANTIQUES.			Orientals, Blacks, Flowers, Superiors, Mathematicals, and Open Two- line Letters.
	Letter, &c.		Average.	•		•	
	s. d.	s. d.		s. d.	s. d.		
Six-line Pica, and larger			1 3	--	1 3	--	2 0 per lb.
Five-line Pica to Two-line Pica.....			1 6	--	1 6	--	2 3
Double Pica to Great Primer			1 9	--	1 9	--	2 8
English	1 11	- 1 0	- 1 10	--	1 11	--	2 10
Pica	2 0	- 1 0	- 1 11	--	2 0	--	3 0
Small Pica	2 3	- 1 2	- 2 2	--	2 3	--	3 5
Long Primer	2 6	- 1 2	- 2 4	--	2 6	--	3 9
Bourgeois	3 2	- 1 6	- 3 0	--	3 2	--	4 9
Brevier	3 4	- 1 8	- 3 1	--	3 3	--	5 0
Minion	4 3	- 2 0	- 4 0	--	4 3	--	6 6
Nonpareil	5 10	- 2 6	- 5 6	--	5 10	--	8 9
Pearl.....	7 0	- 3 0	- 6 6	--	7 0	--	10 6
Diamond			12 0	--	12 0	--	18 0
Space-Rules			6 6				
Two-line Bourgeois, and larger			2 8	--	2 8	--	4 0
———— Brevier			3 0	--	3 0	--	4 6
———— Minion			3 8	--	3 8	--	5 6
———— Nonpareil.....			4 0	--	4 0	--	6 0
———— Pearl			4 8	--	4 8	--	7 0
———— Diamond			5 0	--	5 0	--	7 6
					s. d.		
Quotations and Justifiers.....					1 0		per lb.
Space Lines 4 to Pica					1 0		
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\* See their Specification in the Repertory of Arts, vol. xliii. p. 237.





# TYPOGRAPHIA.

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## PART I.

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### HISTORICAL INTRODUCTION:

#### SECTION I.

*The Origin of Printing considered, unconnected with the idea of forming Books—The first step in the Art referred to, the Second Age of the World, or that immediately succeeding the Flood—Description of the Printed Bricks of Babylonia, with an Engraving—Opinion of the mode by which the impressions on these Bricks were effected—Of circular pieces that present curious specimens of Clay-printing, with an Engraving—Failure of the learned in their attempts to decipher the contents of these Chaldean Prints—Hypothesis as to the intended use of such mementos—Reasons for concluding the origin of Alphabetic Writing to have been divine—Specimen of the most ancient Alphabetic Writing extant—Description of a Roman Signet used for Stamping—Concluding Reflection.*

TO investigate properly the Origin of Printing, it is necessary to carry our research to a period far more remote than that at which the art first became applicable to the making of books. The early inhabitants of the earth would naturally desire to perpetuate their useful discoveries, as well as the important events of their time, and it may be therefore fairly presumed, that they had some mode of communicating their ideas to succeeding generations before the invention of an alphabet. The scanty traditions recorded concerning the antediluvians do not enable us to come to any determination relative to their proficiency in commemorating the transactions of their time: whether, therefore, they employed stamps of any kind, or had any means whatever of transmitting knowledge except by oral tradition, we have neither history nor relics to inform us. But that period which immediately followed the deluge, and which some chronologers have termed the Second Age of the world, affords convincing proofs of the art of forming

impressions being then practised; and most probably with a view to propagate science—to inculcate special facts—and as a general means of preserving to posterity certain useful memorials. Purposes such as these, it is reasonable to conclude, were contemplated by the ancient Chaldeans when they stamped or PRINTED their tiles or bricks with various figures, hieroglyphics, or inscriptions.

In some instances these ancient specimens seem to have been sun-baked: yet, for the most part, they appear kiln-burnt to a surprising degree of hardness—even to partial vitrification. Of such materials was built the original City and celebrated Tower of Babylon; and although “a period of four thousand years has rolled away since the construction of the superb metropolis whose name they bear,”\* still, even to the present day, do the Babylonian bricks, which have supplied the antiquary and orientalist with so many curious subjects for reflection and discussion, continue to be found. The Gréat City—“whose towers; whose temples, and whose palaces were built with brick dried in the sun, or baked in the furnace,”† and whose walls were ornamented with animals modelled to resemble life, richly painted in their natural colours upon the bricks of which they were composed, and into which the colours were afterwards burnt—if we regard it entire as the mother of cities, and in the accounts of historians look upon its vastness and its magnificence; or if we descend to the contemplation of so small a fragment of it as even a single brick; being in the latter case lost in wonder, how must imagination be overpowered in the former! What inexpressible emotions must the spectacle of operose splendour presented by the real pile, at the zenith of its glory, have excited! And what must reasoning creatures think of human grandeur, looking now at the bald and desolate site that once boasted such a display of sumptuous edifices—such a gorgeous scene of civic ostentation!

With regard to the substance on which the early Chaldeans denoted such things as they desired to commemorate, clay mixed with reeds seems to have been the composition that was prepared to receive the impression. This being formed into the shape of bricks, when the device to be stamped had been properly communicated to each, they were exposed to induration, by either the sun or fire.

\* Maurice, on the Ruins of Babylon, p. 4.

† *Ibid.* p. 6—10.

Of this substance—*ἔξ οπτῆς κλίβου*—of *burnt brick*, formed into square masses, covered with mystic characters, the walls and palaces of Babylon were, for the most part, constructed.—Thus, intelligent travellers who have visited those ruins, and examined the composition of the bricks, and the various characters with which they are severally stamped, enable us to ascertain that the species of printing of which they afford specimens was practised soon after the flood; and though no emblems whatever of a prior date are extant, still it is not unreasonable to suppose that similar modes of perpetuating occurrences might have been invented, and in use among the antediluvians, and have been derived, among other arts, from them by the patriarchal Chaldeans.

Admitting, that by the labours of the learned, the devices stamped upon Babylonian bricks—the Persepolitan arrow-headed obeliscal characters—and the still more occult hieroglyphics of Egypt, may have been partially interpreted; yet the difference of opinion which exists respecting the subjects to which these extraordinary specimens of ancient art relate, renders it very doubtful whether the utmost efforts of human skill will ever be able to explain their true signification. It is, nevertheless, made probable, that the Babylonians were accustomed to imprint on their bricks certain allusions to astronomical phenomena having some signal astrological import. Particular configurations of the heavens, which distinguished the several seasons, as they related to the business of husbandmen, might also be registered in this way, to serve as a sort of calendar; and some impressions are imagined to contain historical details relative to the founders of those stupendous structures originally composed of the bricks in question. Struck at once with a sense of the antiquity of these vestiges of art—of the numbers presented to view—and of the variety of devices they bear (for every furnace-baked brick, found amidst these vast ruins, is imprinted with some emblematical design), the spectator, in the moment of his astonishment, feels almost disposed to concur with Pliny in the opinion—*Literas SEMPER arbitror Assyrias*.\*

I shall next attach, to a further description of printed bricks, some engraved specimens, with a view to afford my readers a

\* Maurice, p. 92.

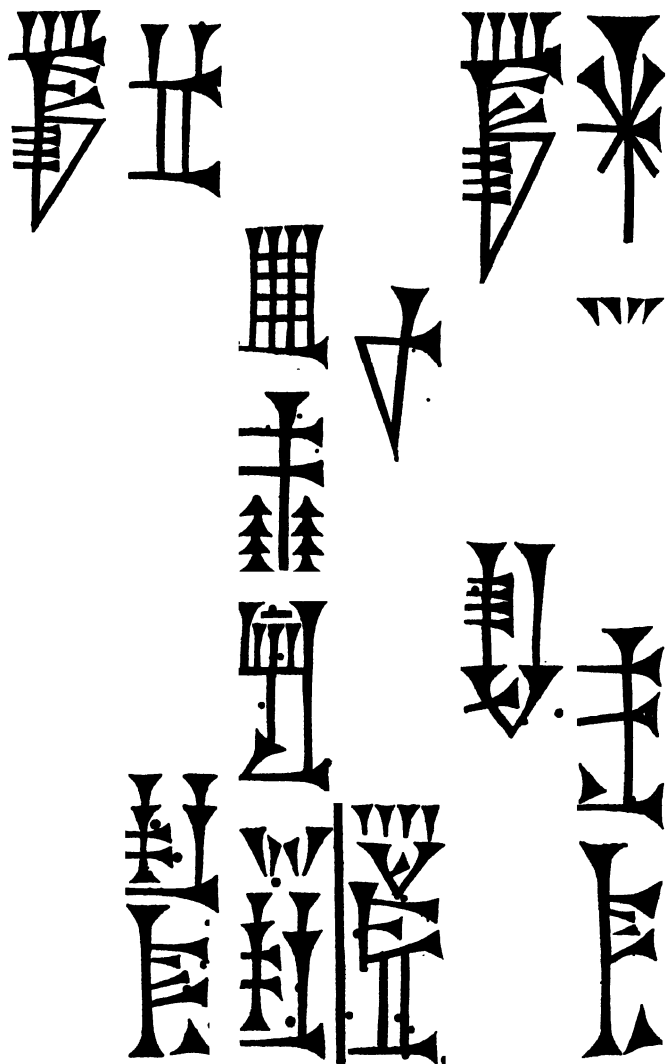


more perfect idea of THE FIRST STEP TOWARDS THE ART OF PRINTING. In this part of my task I shall confine myself to literal *inscriptions*, omitting the notice of every thing regarding animal and other hieroglyphical figures as found enamelled in a variety of colours upon ancient bricks. These inscriptions appear in vertical columns divided by lines; the characters that occupy the spaces between the lines are by some termed arrow-headed—by others, javelin-headed—by the French, *caractères à cloux*, or nail-headed. I should liken them to the kind of nails used for shoeing horses; or to the sort commonly used for fastening the tire upon wheels. It is thus that they are described by Chardin, Le Brun, Hagar, Maurice, and other oriental writers. Sir W. Jones observes, that “they appear to be regular variations and compositions of a right line; each line towards the top becoming of an angular figure.” It has been already intimated that all attempts to explain the signification of these characters of antiquity have, as yet, been vainly exerted by the most skilful orientalisists; nor has it been even satisfactorily determined whether they really are alphabetic characters, as the European—syllabic, as many known orientals—hieroglyphic, as the Egyptian—or arbitrary signs, expressive of complete ideas, as the Chinese.

Dr. Hagar, a celebrated orientalist, who in 1801 was appointed by the French government to superintend the publication of a Chinese dictionary at Paris, remarks, “that the spaces between the characters, as well as the proportions of the characters themselves, vary in bricks not impressed with the same stamp;” which strongly authorises the presumption that a system of characters was employed in these impressions, and that they were not symbolical representations of particular subjects.

There are three of this species of brick in the library, or, more strictly speaking, in the hall of the stair-case leading to the library, of Trinity College, Cambridge—two or three are deposited in the British Museum—and in the East-India Company’s library, at their house in Leadenhall-street, there are several. I have examined them all; but finding those at Cambridge the most perfect, I went twice to that University for the purpose of minutely inspecting them: in the first place, for the sake of satisfying myself as to their identity with those specimens from which the engraving I have given was copied; and secondly (to me an object

of far greater interest), to ascertain, if possible, the method by which the characters were impressed. Perhaps, from the nature of his profession, a printer may presume upon being competent



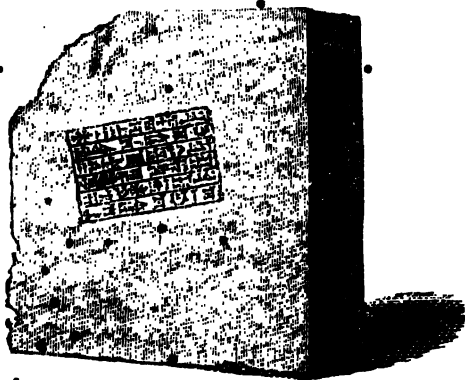
to give an opinion upon this long-controverted subject. I am decided, in my mind, that the whole body of characters contained in

the specimen from which the engraving is copied, and which is the same size as one of the originals before-mentioned, viz.  $6\frac{1}{2} \times 3\frac{1}{2}$ , was produced by one stamp or impression\* of a block of wood or metal, on the face of which the characters and lines to be stamped were left prominent, the parts round them being cut away in a manner precisely similar to that by which the block here used for giving the representation was prepared by the engraver. Thus, it is intended to be suggested, that if the block or stamp used by the Chaldeans to impress their bricks had been coloured upon the prominent parts of its prepared surface, and had been, when so prepared, applied with proper pressure to any suitable substance, such as skin or paper, the effect produced would have been in all respects the same as that presented by our printed representation. The appearance upon the clay must necessarily be very different, inasmuch as the protruding parts of the stamp are pressed to a considerable depth into the substance; and in the brick which is most perfect (a representation of which is shown in the reduced drawing) the whole compass of the stamp is impressed considerably below the level of the surface upon which it has been printed. 'From the force applied to make the impression, the clay has also been urged to swell up in the surrounding parts; and where the broader surfaces of the characters compelled the displacing of greater portions of the yielding substance, a sort of burr, or projecting part is evident, such as would naturally follow, or be raised, when the

\* The opinion of Mr. Maurice (p. 186) coincides with that which I have advanced as to the *printing* of the bricks. He says, "some bear the impressions of animals upon their surface, doubtless *stamped* upon them, *as were the characters*, when the substance was in a humid state."—He has given an engraving of the inscription upon one of those in the British Museum. It differs in some respects from those at Cambridge, and the cut here given; but enough of similarity is manifest to convince us that they are of coeval construction, and relate to the same subjects. The two bricks in the British Museum have *evidently* been burnt in the kiln; and their inscriptions are nearly similar. The intensity of the heat in which one of them was burnt, was so great as to have vitrified a portion of its edge. [Of which see also another instance, p. 10.] "The characters," says Maurice, "have a remarkable resemblance to those engraved on columns and pilasters at Persepolis; a circumstance which seems to prove a near affinity between those two most ancient nations; and affords certainly a strong additional argument for the high antiquity of those superb ruins." P. 186.

stamp was drawn upwards to be disengaged : from all which appearances convincing proofs are to be drawn, that the impressions were made after the brick had been formed, and when the matter had acquired such a consistency as was proper for the purpose.

In all the specimens I have seen, the prints have been struck in different positions, as if such operation depended more on the practical skill of the workman, on the accidental correctness of his eye and hand, for its position, than on any regular mode of execution ; and as some specimens have their impressions much deeper than others, these are certainly further reasons tending to confirm the decision, that the prints were applied after the bricks were fashioned ; and were done altogether independent of the formation of the mass.—The small engraving here inserted will serve to give a more exact idea of the shape of the bricks, and of the situation of the print, than could be well conveyed by bare description. The dimensions of the brick thus represented, is thirteen inches square by three inches thick ; the corner of the one which the drawing is intended to depict having been broken off.



Having supported my opinions concerning the mode of the earlier kind of brick-printing by as many arguments as seem to me requisite, I now mean to go somewhat further, and to show that printing on clay was not, in those early ages, confined to such coarse purposes as stamping building-bricks only : but before I proceed into this subject, let me just remark, by way of exemplifying the progress which this species of the art seems to have

made in those primitive times, that the impressions on the bricks which I have already described as bearing the first specimens, and which may be dated 2,200 years before Christ, admit of no nearer a comparison, in point of excellence, with the work about to be described, than the letters stamped or formed in the moulds of the English bricks manufactured by Peto and Co. at the present day, do to the finest specimens of modern printing.

In the continuation of my subject, I come now to describe the superior species of clay-printing just alluded to ; and which, in its operation, must have been very different from that early effort of the art already discussed, of which it evinces evidently an advanced step. The Collège library before-mentioned contains an article composed of a like substance to that with which the bricks just described are manufactured. It is moreover impressed with characters corresponding to the description given of those on the building-bricks, except that they are much smaller and more regular ; indeed, compared with the other characters previously described, they may be said to be beautifully executed. The shape, however, of this curiosity is very unlike to that of any of those ancient relics before alluded to, being a solid figure which mathematicians would term a regular frustum of a prolate spheroid ; but which I shall, in more familiar language, describe as about seven inches high, and three inches diameter at each end, increasing gradually in circumference from the ends towards the middle, like a wine cask ; and all its parts bearing, one to another, proportions nearly corresponding with that figure. The characters it contains are, like those on the plane-surfaced bricks, arranged in vertical lines, and answering, as before said, to those on the other bricks, except being much more minute and finely wrought.\* Not having found that any drawing, or engraving, had ever been made of this extraordinary piece of antiquity, I procured a drawing of it, by the pencil of Mr. Harraden, of Cambridge, who executed a

\* " Besides the bricks with inscriptions which I have mentioned," says Mr. Beauchamp, " there are found here solid cylinders, three inches in diameter, of a white substance, covered with very small writing, resembling the inscriptions of Persepolis mentioned by Chardin."—Maurice's *Babylon*, p. 188.

" The same sort of cylindric fragments, with inscriptions upon them bearing a great similitude to those on the Babel Bricks, is also found in great abundance among the ruins of Persepolis."—*Ibid.* p. 189.

very difficult subject with uncommon fidelity and elegance ; and the graver of Mr. Lee has done ample justice to the drawing.



The greatest possible care is taken of this precious relic of antiquity, now, probably, not less than 4,000 years old. It is mounted on a marble pedestal, covered with a glass-case secured by an iron bracket ; and so contrived that the curious inspector may cause it to revolve upon its marble base. A small space, about a quarter of an inch wide, is left blank in the circumference, as shown by the drawing, over which, perhaps, the printing-mould did not join ; and it was, probably, necessary that room should be thus left for such a portion of the clay to escape as would be displaced by the action of compression. Another part of this piece

is somewhat discoloured, and the characters about such part are indistinct; an effect evidently caused by the vitrifying heat to which it was subjected after it had received the impression. With the exception of the defect here noticed, the whole subject is very perfectly produced; the characters being so distinctly wrought, that one learned gentleman imagined he could distinguish the points, or divisions of sentences. This rare piece of ancient learning and art, together with the three bricks before described, was presented to the college by general sir John Malcolm.

Now of what possible use could a small barrel-shaped substance, such as I have been describing, be in building? Of what service could it be, being a solid, for domestic or other purposes? Rendered, as it seems, by the peculiarity of its shape, and by all its other characteristics, useless for any common purpose—if we take into consideration the pains used to produce the impression neatly and regularly as it is—and if, at the same time, we consider the abundance of its contents, I think we may reasonably contemplate it as having been a work of great public importance at the time it was executed.

Paying, then, due attention to all the particulars which distinguish this skilful production of those very ancient artists, I feel authorised in assuming, that it affords us a specimen of one of the chief modes of recording objects of national concern among the Chaldeans; or of propagating, and handing down to posterity, matters which eminent persons or families were desirous should become memorable. Its rounded surface made it capable of containing a multiplicity of items in a much more compact manner than they could have been inserted on flat tablets; while its figure was, perhaps, the most substantial, and the least liable to be injured by common accident, of any that could have been devised: hence it possessed the two desirable qualities of being both convenient and durable.

One of these printed pieces might contain a complete subject: or a subject might occupy several of them, which all together formed a series; each piece answering, as it were, such a purpose as the leaf of a book; one following another in regular order, from the beginning to the end of any subject, as the sheets in a volume. From a succession of these printed miniature monuments might numerous sets be made: and thus might laws, astronomical ob-

servations, historical annals, and any other subjects of interest to mankind, be recorded. It is scarcely possible to pursue the reflections caused by traces of human genius so venerable, without expressions of regret that the characters in which they would speak to us are too obsolete to be comprehended; and that the language they employ has become so totally extinct, that the interesting story it contains is thus likely to be lost for ever to the world.

Conceiving that the printed bricks found in the vicinity of ancient Chaldea are the earliest essay of an art from which mankind is enabled to derive and promulgate throughout the whole world inestimable stores of knowledge, human and divine—and considering the authentic testimony these specimens present as genuine productions bearing varieties of characteristic devices—considering also the indisputable remoteness of their antiquity, beyond which it seems, on the present occasion, if not absurd, at least quite unnecessary, to attempt to push inquiry—I shall think myself justified in referring the origin of imprinting characters on yielding substances to that period of time when stamped bricks were invented and used for the purpose of recording whatsoever was memorable, and for transmitting knowledge from one generation to another.

Thus have I assigned, as I hope, a rational origin from which I may set out to examine invention after invention, and improvement after improvement, in the means of diffusing and perpetuating all the treasures of the understanding, until I shall have accompanied persevering genius through its progressive stages to a degree of perfection beyond which, in the art of registering ideas and events, very little seems left to be accomplished.

According to the chronology of archbishop Usher, which, as it is that attached by authority to the English Bible, may be esteemed the standard system of this country, Babylon was founded by Belus, whom the learned have identified as the Nimrod of scripture, about 2,233 years before Christ; and the tower of Babel was built by his successors about sixteen years after the founding of the city. Many authors have ascribed the origin of alphabetic writing to the Chaldeans; some have given to the Phœnicians the honour of the invention. Herodotus, Pliny, Plutarch, and others, signify that Cadmus, a Phœnician, settled in Bœotia about

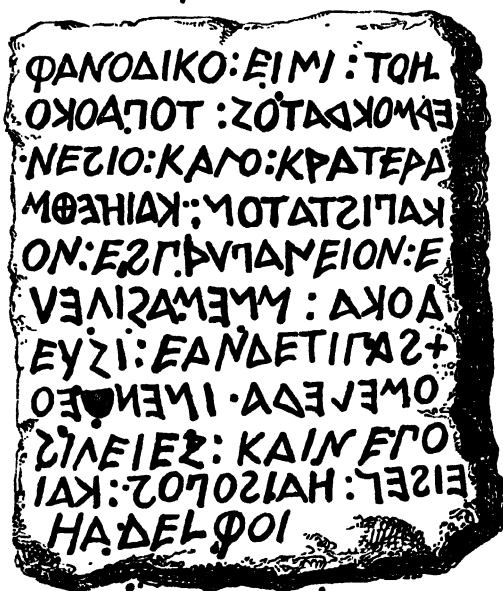


1,500 years before Christ, where he built the city of Thebes ; and that he was the first who taught the Greeks the use of alphabetic symbols. Here, perhaps, it may be well to suggest that Cadmus was contemporary with Moses ; and the time of his migration into Greece, making a little allowance for the discrepancies of chronologers, corresponds, as near as need be, with the time when the Israelites came into possession of the promised land. Now Moses, we are fully assured, had been qualified to write the commandments of God at Sinai ; and it is but reasonable to suppose that an art so valuable as writing, would, when once learnt, rapidly circulate among the most learned of the Hebrews. The inference, therefore, from these premises is, that, before he left Asia, Cadmus had, by an intercourse with some of the Hebrew people, learnt the use of letters ; and when he emigrated to Greece, he carried the art with him, in which country it was unknown until he taught it.

Maurice on this subject says (p. 94) " But the question concerning the origin and antiquity of alphabetic writing, if the rude characters on these bricks can be thus denominated, is too important to admit of so hasty a decision ; and it also opens too vast a field for discussion to be at present entered upon. . . . . I cannot, however, avoid owning myself very much inclined to join in opinion with Mr. Bryant, and other genuine sons of science, not infected with the French sceptical philosophy, that so divine an art could not have its origin in the unassisted powers of the human mind." And the same author, after having adverted to a number of arguments (p. 158—180) relative to the first application of letters to the purposes of human correspondence, concludes his dissertation with the following energetic passage : " In this state of uncertainty, the mode of conduct for us to pursue, at once the most consistent with reason, the most conformable to true science, and the most agreeable to sound religion, is to conclude, that though some sort of characters, as before observed, formed by the ingenuity of man, or founded upon the basis of the ancient hieroglyphic system, was occasionally used in the early ages of the world, that so *divine an art*—an art apparently so far surpassing human powers to invent, as **ALPHABETIC WRITING**, in the perfection in which it has descended down to us from an Asiatic source, through the medium of the Greeks and Romans, could have its origin in *inspiration only*, and was at first revealed to man, amid

the awful promulgations at HOREB;—amid the thunders that shook the basis of Mount SINAI!"

The most ancient literal specimen now known to be extant is the Sigean Inscription; which is contained in a tablet that was disinterred upon a promontory called *Sigeum*, situate near to ancient Troy. It is engraved on a pillar of beautifully white marble, nine feet high, two feet broad, and eight inches thick; which, as appears by an excavation in the top, and the tenor of the inscription, supported a bust or statue of Hermocrates, whose name it bears. This said tablet may be considered to include a specimen of writing, or rather of letters engraved on stone, at least 3,000 years old. It has been the custom of most eastern nations to write from the right side towards the left; but it will be seen by the sketch here given of the Sigean fragment, that the early Greeks had then deviated from the mode of the oriental writers in this particular. The inscription begins on the left side of the face



of the tablet, proceeding on to the right; and the following line commences at the right hand side of the tablet, and runs on towards the left: and thus it continues to go on, each alternate line beginning at the same side on which the preceding line finishes; a mode of writing peculiar to the period when the Sigean

monument was executed; and which, it is presumed, continued in vogue no great length of time: for the inscription on the pedestal of the Colossus at Delos, nearly contemporary with the Sigean, as well as Amphitryon's on one of the Tripods at Thebes, reads on from left to right only:

*The Sigean Inscription in  
Modern Greek.*

Φανοδίκῃ εἰμὶ τῷ  
Ἑρμοκράτῃ τῷ προκο-  
νησίῃ. καὶ ἐγὼ κρατῆρα  
καπνίστατον καὶ ὕθ-  
μον ἐς πρυτάνειον ἔ-  
δωκα μνημα Σιγεί-  
εῦσι. ἰὰν δὲ τι πάσχ-  
ω μελεδαίνειν ἔω  
Σιγείεις καὶ μ' ἐποι-  
ησεν ὁ Αἰσωπος καὶ  
οἱ ἀδελφοί.

*Translation of the Sigean  
Inscription.*

I am Hermocrates, the Son of Phanodicus, of this promontory; and I have presented, in the Prytaneum,\* a cup with a stand and wine-strainer, as a monument to the Sigeans. If, then, I endure care on any account, I go to the Sigeans; and Æsopus, and my brethren have erected a monument for me.

It would be useless to expatiate upon every rude gradation which printing may have made in its progress since the first invention of letters, and previous to its application to the making of books: I shall, therefore, mention only one other vestige of antiquity, which, from the principle it includes, is very worthy of observation; and as an evidence of the early application of letters to the purpose of stamping inscriptions, it will doubtless prove an interesting particular to the admirers of the art. The relic to which I allude, is one that was formerly in the possession of the duke of Richmond, but which is now in the British Museum. It is a metallic signet, or stamp, engraved in such a way as to be capable of producing an effect, by impression, similar to that of printing types of the present day; inasmuch as, all the letters are in relief, as well as the border or rim. The metal on which the inscription is cut is brass; and its appearance indicates great antiquity. The face is about two inches long, by about four-fifths

\* The Prytaneum was a Common-Hall, in which the Grecian senators feasted together, and entertained, at the public charge, such as had deserved well of their country.

of an inch wide. To the back of it is attached a ring, apparently for the purpose of its being worn, or to serve as a handle. The inscription is comprised in two lines, the letters of which are Roman Capitals of good proportion, though not spaced or divided so as to give proper distinction to the several parts of the inscription, which is reversed, and would give, in its impression, nearly as follows :

CICAECILI  
HERMIAE.SN.

which as we should print it, in the modern way, would stand thus :

C. I. CÆCILII HERMIÆ SIGNUM.

*Caii Julii Cæcilii Hermiæ Signum.*

Caius Julius Cæcilius Hermias, since we do not find his name handed down to us by any other means than by his sigil, could not, it is presumed, have ranked very high among the public characters of his time. We may suppose him to have been a functionary of some Roman office; or, perhaps, no other than a private steward who used the signet to save himself the trouble of writing; or, which is equally probable, to supply his incapability to write at all. But the very circumstance of his being a person of no historical notoriety encourages the supposition that similar *sigilla* were by no means confined to the higher order of Romans.

Its formation, and the ring attached to it, fully authorise the belief that it was designed for stamping or printing the signature it contains, upon parchment, or some other flexible substance; as it is not at all calculated for making an impression upon lead or any kind of metal. It is observed, with just discrimination, in the description given of this signet in the Philosophical Transactions, "that, as the rim and letters are all exactly of the same height, and as the field of it, or that part which has been cut away, is very rough, and uneven in its depth, this curious stamp has evidently been used for making an impression in ink on some even surface, and not for being impressed into wax, or any other soft substance: for, had it been intended for the latter purpose, the field would certainly have been rendered as smooth and even as possible."\*—A somewhat similar stamp of bronze, bearing a Greek inscription, is in the possession of the Antiquarian Society of Newcastle-upon-Tyne.

\* Vol. xl. No. 450, p. 388. .

"The first use of Printing\* among the later ages, was by wooden blocks in this very manner; and it was not till long after this invention that we learned the way of using separate types for the letters; and these were then called *typi mobiles*, in opposition to the blocks, where the whole page was contained together, which were called *typi fixi*. This signet of the duke of Richmond's, which was found near Rome, is truly and properly one of those *typi fixi*, and prints off its impression on paper with our modern printer's ink, as well as any set of letters cut in this manner can be expected to perform. This seems, therefore, the most ancient sample of printing that we know of; for, by the appearance of the metal, it seems to be of the Higher Empire.

"It is plain, by this stamp, that the very essence of printing was known to the Romans; for they had nothing to do but to have made a stamp, with lines three or four times as long, and containing twenty lines instead of two, to have formed a frame of types that would have printed a whole page."

Those who have time to philosophise upon the various specimens of ancient clay-printing, imported by oriental travellers, and which have afforded matter of so much interest to antiquarian connoisseurs, will, perhaps, find the few hints submitted in the preceding pages, calculated, in some measure, to assist the prosecution of their inquiries into the use of those relics. I might have extended this subject much further than I have done, by mentioning other relative facts, and by entering into the speculative arguments which they severally might have furnished: but my particular object required only the examination of such broad and conspicuous traces as led to a fountain-head of that art which has proved of such signal consequence to the moral world; and the origin of which I set out to explore—the express intent of what has been adduced in this preliminary section, was to show, that previous to the invention of books recourse was had in the earliest times to a species of printing, of extraordinary durability, for the purpose of commemorating those things which it was most desirable should be known and recollected.

\* Rees's Cyclop.—Article "Printing."

我被晚娘趕出門，且喊相公也遭繼母所害，公生正是連芽，說真乃天生一對，且地連一雙，天生一對好姻緣，地連一雙並連兩人遭繼母害，取了都是受命，冤生猛獍間提起當年事，可憐婦心太偏，若娶陰却心太狠，殺却連奴，恨食冤，且相公就請父，乘此來相會，後生說真乃如人家好，不知道，理見怎公生令是前官問就的，我乃新官到任，未嘗看來，招詳怎，使得知曉，看遇招詳，公生正是夫人請退，且曉得生着大介生到該房，取奇招詳進來，外曉得，吩咐的介，取李奇的招詳進來，外生退下，外哦，生審得李奇因姦不遂，迫死育女，問成死罪，一名夫人方得，說是僕女，且上怎，公這狀子，上又是賣女，兼是僕女，且相間主人迫死僕女，律死抵償之罪，着是育女，自當有罪，且相招詳，怎，公道生，聊審得李奇因姦不遂，迫死育女，問成死罪，且心，公誦生，公道這是前官問就下官確以開消，且吓這等說來，我女歇睜，不能相會了，哦，我那爹吓生，夫人不必悲，泪令尊有救了，且哦，相公救得，公生，非是下官救，海前日火牌到來，新按臺到任，先來，褒城下馬，有人出名告狀，着父伸冤，令尊就有救了，且我有此心，只是無人與我，寫生寫甚，孩且寫狀，生我呢，且相公也會，吓我，乃皇榜進士，出褒城，離道，這張狀子也寫不求，唔，夫人尔好，輕視人也，且吓相公者，能救得，父，乘尔就是重生父母，再恭爹，吓生，吓夫人，請研起墨來，且曉得生一雲，請怒發三千丈，示由人

秦原本

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## SECTION II.

*Origin of Printing connected with the idea of forming Books—Division of this subject into Two Periods.*

**FIRST PERIOD.**—*Of the invention of symbols or figures, with words, engraved on blocks—Finiguerra—Earliest prints from blocks—Mode of obtaining impressions at that early time—Subsequent stages of block-engraving—Wohlgemuth—Albert Durer—Holbein—Original Specimens of Durer—Chronological view of the Four Grand Steps of the Art—Books of Images with and without text—Description of the “Biblia Pauperum”—Description of the “Speculum Humanæ Salvationis.”*

**SECOND PERIOD.**—*Movable Types—Gutenberg—Fust or Faust—Schoeffer—Works executed by these Artists—Claims in favour of Haerlem—Decision in favour of Gutenberg, Schoeffer and Fust—Brief view of the Rise, Progress, and Diffusion of the Art in Europe in the fifteenth, sixteenth, and seventeenth centuries—Its extension to the East Indies, Tranquebar, Russia, and Africa—Religious Establishments great promoters of the Art—Revival of Greek Literature—First appearance of Newspapers, Magazines, Reviews, Annual Registers, &c.—General Eulogium on the Art by the late Earl of Stanhope.*

**I**N giving a concise history of the art of Book-printing, it will be proper to view its progress as forming two distinct periods :

The First—That during which rude attempts were made to convey the ideas intended to be imparted by means of symbols, or figurative representations of the ideas themselves, accompanied by occasional letters and words resembling the hand-writing of those times ; which models, being cut or engraved on blocks of wood, in the manner of pages, served to multiply, in *fac-simile*, as many copies as were required. Models of this kind were totally inapplicable to any other ideas or subjects than those, in particular, for which they were expressly designed.

The Second—That period from which the art took its first step towards general utility and perfection, by the invention of moveable characters or letters which were applicable to the formation of every word required to be conveyed by speech or writing—to every variety of sound—and to the representation of every idea;

and this state of general utility and perfection having been accomplished in the most consummate degree of excellence, the art has been, with much propriety, denominated

## TYPOGRAPHY.

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### § 1.—*FIRST PERIOD.*

THE Origin of the art of engraving upon Wood is so far connected with the object of the present inquiry, as having, doubtless, suggested those principles which led ultimately to the invention of Printing. But, independent of this important consideration, wood-engraving is a subject of primary interest to every mind disposed to contemplate philosophically the manual and fine arts as essentially aiding the progress of the higher sciences. Mr. Ottley, in his “Inquiry into the Origin and early History of Engraving upon Copper and Wood” (to which work I beg to recommend the attention of every one who may not already have experienced the delight, amusement, and instruction it is calculated to afford), has given a masterly sketch of the infant stages of these branches of the fine arts. There is also another volume worthy of being here mentioned, as containing a fund of valuable matter relative to the subject before us, by which the treatise of Mr. Ottley has been considerably embellished; and to which, in a subsequent chapter, I shall have occasion frequently to refer, namely, that of Papillon,\* a professor of eminence in the art of engraving, who was instructed in it by his father, and who, from an early period of his life, began to collect materials for the history of his favourite art.†

“The origin of Engraving on Wood,” says Mr. Ottley,‡ “like that of many other useful arts, is obscured by clouds, which the learned have in vain laboured to dispel. The want of evidence, contemporaneous, or nearly contemporaneous, with the truth sought, has hitherto rendered every attempt for its attainment unavailing; and conjecture and hypothesis must still be employed to fill the chasms which proofs cannot be found to occupy. That it is

\* Papillon, *Traité Historique, &c. de la Gravure en Bois* 8vo. Paris, 1766.

† Ottley, i. p. 33.

‡ *ibid.* p. 5.

of Asiatic original appears to be the best-founded opinion; and if the name of its inventor is destined ever to be known, it is most probable that it will be found among the records of Eastern nations. Of all the nations with which we are acquainted, China seems to have the best claim to the invention. It is well known that the Chinese, in writing their language, do not describe words by means of a combination of letters, each expressive of a particular sound, as is the case in European languages; but that they represent each word of their endless vocabulary by one distinct character serving to indicate it alone; if, indeed, those characters can properly be termed the representations of words, which are often, individually, expressive of a sentiment that could not, in speaking, be expressed without the assistance of many words. The prodigious number of these characters, amounting, according to some accounts, to eighty thousand, renders it impracticable for them to print their books with moveable types. To cast them separately would be an endless undertaking; and, were it done, by far the greater part of them would be of very rare occurrence.

The method they pursue, is as follows: The work intended to be printed is transcribed by a careful writer upon thin transparent paper. The engraver glues each of these written sheets, with its face downwards, upon a smooth tablet of pear or apple-tree, or some other hard wood; and then, with gravers and other instruments, he cuts the wood away in all those parts upon which he finds nothing traced, thus leaving the transcribed characters ready for printing. In this manner he prepares as many blocks as there are written pages.

"In printing, the Chinese do not use a press, as we do in Europe; the delicate nature of their paper would not admit of it; when once, however, the blocks are engraved, the paper is cut, and the ink is ready, one man, says du Halde, with his brush can, without fatigue, print ten thousand sheets in a day.†

"The block to be printed must be placed level, and firmly fixed. The man must have two brushes; one of them of a stiffer kind,

\* J. B. du Halde's "Description, &c. de l'Empire de la Chine;" 4to. 1736, tom. ii, p. 299;" as quoted by Mr. Otley, p. 6—8.

† "*Dir mille feuilles.*" Had this number been stated in figures, I should have given the printer credit for having introduced a cipher extraordinary, in honour of Chinese industry. The account is absolutely incredible.

which he can hold in his hand, and use at either end. He dips it into the ink, and rubs the block with it, taking care not to wet it too much, or to leave it too dry; if it were wetted too much, the characters would be slurred; if too little, they would not print. When the block is once got into a proper state, he can print three or four sheets following, without dipping his brush into the ink.

"The second brush is used to rub over the paper, with a small degree of pressure, that it may take the impression: this it does easily, for, not being sized with allum, it receives the ink the instant it comes in contact with it. It is only necessary that the brush should be passed over every part of the sheet with a greater or smaller degree of pressure, and repeated in proportion as the printer finds there is more or less ink upon the block. This brush is soft, and of an oblong form."

According to Chinese chronology, the art of printing was discovered in China about 50 years before the Christian era, under the reign of Ming Tsong I. the second emperor of the Tartarian dynasty; the art of paper-making about 145 years afterwards, before which period they had been accustomed to transcribe, or print their writings, in volumes of silk or cloth, cut into the form of leaves.\*

The earliest document concerning wood-engraving in Europe, is given by Papillon; but this authority has given rise to much controversy among the critics, led by Heineken on one side, and Zam on the other, of which latter Mr. Ottley speaks in terms of much respect.† Papillon gives the glory of the invention to two noble personages, now familiarly called *THE TWO CUNIO*. They were twin brother and sister, the first children of the son of the Count di Cunio, which he had by a noble and beautiful Veronese lady, allied to the family of Pope Honorius IV. Their work was a representation, in eight pieces, of the actions of Alexander the Great, with Latin verses. The time of execution, about 1285.

Mr. Ottley gives a statement of the argument on both sides of the question, as to the authenticity of these non-existing documents, and concludes, "Thus much for Papillon's interesting narrative respecting the two Cunio; a document—for so, I think, I may now term it—from which we learn, that engraving in wood was practised as early as the THIRTEENTH CENTURY, in those

\* Du Halde, as quoted by Ottley, p. 9.

† p. 10.

parts of Italy, at least, which border upon the Gulph of Venice. . . . The distance between this epoch of wood-engraving, and the next of which we have any record, is, indeed, formidable. Time may, perhaps, restore those links of the chain which are at present wanting.”\*

It is not, however, a little remarkable, that the next “links of the chain,” are the application of the principles already developed of this important art to purposes more of trifling and amusement than of general utility; namely, for the making of Playing Cards, to pass away the time of a king. Thus the document coming next in chronological order, bears date 1392, relative to Cards made for Charles VI, which has been found in a casual entry in a register of accounts of the French court of that period. It appears from this, that the charge was fifty-six sols for three packs of cards of three distinct sorts; and the argument drawn from this, in support of their having been engraved, is grounded upon the price paid being wholly inadequate, even in those days, unless they were first printed from outline engravings, and afterwards gilt and coloured by hand; although, no doubt, with more than an ordinary degree of care, as they were for the king’s use.†

There is a kind of negative proof that Cards were not known very long antecedent to that period, from another French manuscript of 1338 and 1344, highly illuminated with representations of every game and sport of that age, but which gives no representation of any thing like Card-playing;‡ but, in a French romance finished in 1341, a familiar mention is made of cards, which has given rise to a conjecture that they were manufactured in the manner above mentioned, in France, early in the fourteenth century.§

We come now to more authentic records, and positive dates, and first, a decree of the government of Venice, dated Oct. 11th, 1441, which refers to. “the great quantity of playing-cards, and coloured figures printed, which are made out of Venice; to which evil it is necessary to apply some remedy, in order that the artists, who are a great many in family, may find encouragement rather than foreigners;”—“from this time in future, no work of the said art, that is printed or painted on cloth, or on paper, . . . and playing-cards, and whatever work of the said art is done with a brush and

\* Ott. p. 44.    † p. 69.

‡ p. 71. n.

§ p. 47.

printed," § &c. &c. This appears fair argument that wood-engraving, and printing from those engravings, was practised at Venice, at least as early as the commencement of the fourteenth century, since it would have taken a period of thirty or forty years to establish a new invention of beneficial commerce, affording means of subsistence to a body of artists, who had been opposed by foreign competition; and to bring the trade to such a state of decay, as to call for legislative enactment for ensuring its future support.

The Venetians were the first European nation who obtained any consideration as a naval and commercial power. Their connections with Asia were so firmly established, that, so early as 1189, a district of Constantinople was allotted to them, and they extended their commercial relations even to the extreme parts of Asia. It is, therefore, not presuming beyond the bounds of probability to suppose that they acquired the art of engraving by the facilities of intercourse thus afforded with the people of Tartary, Thibet, and China. "The use of cards, therefore," as Mr. Ottley says, "although it does not appear to have given rise to the invention of the art, powerfully operated towards its further promulgation; and is, on that account, in a considerable degree connected with its early history."\*

If now my reader wishes to pursue an inquiry so highly interesting, I must refer him to Mr. Ottley's work, on the Early Use of Playing Cards. I have already trespassed, I fear, far beyond what some may think necessary to my purpose, yet I would fain claim patience for a short notice of the rise and progress of the art of engraving on metal plates, which ultimately led to the sister profession of typography, COPPER-PLATE PRINTING.

In about 1450 lived Maso Finiguerra, a goldsmith and engraver of Florence. The engravings, *in niello*, executed by him on silver plate for the service of the churches, as well as other ornaments, small statues, &c., appear to have been of the most finished and beautiful description; sometimes so very minute that in a surface not much exceeding the size of the palm of the hand a composition of thirty figures was comprised. Some of his work, on pieces of the sacred plate called *Pares*, were remaining, in 1732, in the church of St. Giovanni, at Florence. Of course, like other engraving on plate, his was only

\* Ott. i. 65.

for the purpose of ornamenting each piece; and it was presented to the eye of the spectator in the same view as any other drawing or writing: but, *previous* to the finishing of his pieces, it is clearly ascertained, that the artist, in order to judge whether his design was perfect, took an impression, or mould, with very fine earth, upon which he cast melted sulphur, and thus obtained a *fac-simile* or stereo-cast of the original. But he did more—he laid the foundation of the art of Plate Printing; for he took off, ON PAPER, PRINTS of his engravings. These processes were effected previous to the finishing and perfecting of his work, by the method which remains to be now described, and from which they are called “Engravings in niello.”

Every stroke of the burin\* was filled, by means of fusion, with a black metallic composition, called *niello*, which became as hard as the plate itself, and, bearing a fine polish, produced every shade and effect of a beautiful drawing. Various experiments have shown, that after this composition was once fixed, no art, but what would equally destroy the engraving itself, could be able wholly to remove it. The *sulphurs* and the *prints* must, consequently have been coeval with the artist himself. Of these sulphurs two are yet remaining, and several of the prints, undoubted originals from the hands of Maso Finiguerra, as reasons hereafter to be stated will decide.

The impressions of “The Assumption,” one now in the National Institute at Paris, and one in the possession of Mr. Otfley, afford sufficient evidence in themselves that they were taken from a plate engraved as a perfect picture. Thus, several small scroll inscriptions have all the characters reversed, or reading from right to left, and the little figures playing on stringed instruments, as the guitar, fiddle, &c., are using the left hand. The impressions on sulphur must have had an intermediate mould, for they are right to the eye, and the most minute examination has not left a doubt of both having been taken from the same original, previously to its being filled with *niello*, as the finishing process; after which none could possibly be taken, for the reasons before stated. That these sulphurs were held in high estimation, as *fac-similes* of a beautiful original, is proved from those remaining having been

\* The *burin*, as used by engravers, is formed by a square bar of steel, cut obliquely to a point from an angle, so that it must necessarily clear its way on both sides, as the artist guides the point.



preserved with the greatest care in deep frames, or tabernacles, richly carved and gilt. It appears, also, that they were filled, in like manner, with a black composition, but of a softer substance, in order to present a *fac-simile* of the original; or to prove to the artist whether any thing was wanting to complete the design. Some have affirmed, that the impressions on paper have been formed at a more subsequent period, from the sulphurs; but the fragile nature of the material will be sufficient refutation of such an idea to any one acquainted with the power required to take off an impression from the most common engraving. In the absence of a machine, or press, for effecting such a purpose, nothing less than the whole power of a man, exerted upon a roller, could take off even a slight impression, and even such a power must have crushed the sulphur to atoms.

The earliest *print* from a wood block of which we have any certain date, is now in the collection of earl Spencer. The representation is of St. Christopher carrying the infant Saviour across the sea, the date 1423. It was discovered by Heineken, in one of the most ancient convents in Germany, the Chartreuse at Buxheim, near Merchingen, pasted within one of the covers of a Latin manuscript of the year 1417. Mr. Ottley and Mr. Dibdin have both given *fac-similes* of this interesting specimen of wood engraving; it has an inscription at the bottom:

Cristopheri faciem die quarunq̃s tueris,  
Nulla nempe die morte mala non morieris,  
Millesimo cccc xx tertio :

Which may be thus rendered

In whatsoever day thou seest the likeness of St. Christopher,  
In that same day thou wilt, at least, from death no evil blow incur.  
M.CCCC.XXIII.

Another wood print, representing "The Annunciation," said to be the undoubted production of the same artist, but evidently executed with an improved hand; and a third, of the "Martyrdom of St. Sebastian," together with one or two others, by the hands of German wood-engravers, not so accurately described, will bring me from these singly-printed and coloured prints to the advanced step of Block Book-printing.

The impression, or printing of these block pages, has evidently been effected by friction. This was the mode by which all the

early printing was executed, and there is good reason to believe that the paper was often applied in its dry state.\* "The shining appearance of the backs of those old wood-engravings which were taken off by friction, is, I think, a strong evidence that the paper was commonly used dry: wet paper could hardly have supported the violence of the friction which appears to have been applied, and would not, I think, have been capable of receiving such a polish."†

"The method adopted in printing wood-engravings of saints and other subjects was anciently the same as that used in the manufacture of cards . . . the friction of a rubber, made of hair, or of pieces of cloth, was then applied to the paper, which was thus rubbed backwards and forwards till the impression of the engraving was transferred to the paper. The traces of this operation will readily be discovered by any person who examines our ancient wood prints, and the old books of devotional representations, printed only on one side of the leaf; the back of the paper being generally found polished, and sometimes soiled by the process of rubbing off the impression."‡

A similar process is used at the present day by our artists in wood-engraving, by which such exquisite proofs of their work are given us as put to shame the utmost efforts of our press in working prints; and particularly when they are worked along with type. Engravers, wanting only two or three specimens, can lay on the ink with small delicate balls made of satin, beating repeatedly till the lines are equally coloured, and even varying the beating to the various shades of the engraving. They next examine the paper (which is of that description called India, chiefly imported from China) to detect any inequalities on the surface, which, if found, are carefully picked out by the graver, or pen-knife; then, laying it cautiously on the engraving, they rub over every line with a hard tool, and giving to the heavier lines and dark shades an additional portion of friction, they bring up the various tints to the greatest degree of perfection.§ This they are enabled to do by the transparency of the paper, aided by their judgment as artists; the slightest touch of the tool being sufficient to cause the colour to appear through the paper,

\* Ott. i. 34. † Ibid. ‡ Heineken, as quoted by Mr. Ottley, i. 81.

§ This process must not be tried too often, as it would soon have an injurious effect upon the finer lines of the wood.

and enable them to judge, from the reverse, when every tint is perfected. Another advantage in this process is, that the colour will appear entirely on the surface, without any distortions of the proportions from the white parts having been forced, by impression at the back, into the hollow parts of the cut, since the tooth, or burnisher, will touch or press upon those parts only which are meant to impart a colour to the paper; and also (a no less material point) will be certain to touch those parts, notwithstanding any deviation of the surface of the block from a true plane. This is a perfection we can never arrive at in press-work, although aimed at by dry parchment tympana tightly stretched, with glazed papers, silk, satin, &c., in lieu of cloth or blanket; since the pressure applied, supposing it to be perfectly equal, or brought up by overlays, will inevitably, after every iteration of impression, cause the protruding lines to indent, and the hollows to protrude, upon any substance, be it what it may, lying between the block and the platten, and thus impart a similar effect to the print: this will again have to be pressed flat, and be very likely to produce distortion both of the whites and the blacks.

I am very well aware that in some engravings an artist who has been used to cutting for the letter-press will be enabled to obviate a considerable part of this inconvenience, or imperfection, by cutting away the surface of the block; and, upon the concave parts of the surface, engraving the lighter shades and vanishing points; but it is, in all cases, at extreme hazard of the effect, and can never be attempted where the design is drawn upon the block by a superior artist, who must be followed by the engraver, every line and dot being required to be left as it is found drawn. Such was the case with the Portraits in this work. They have been admired by very eminent judges of the Fine Arts, and thought so superior as to have been esteemed the precursors of a new æra in the art, when seen in the engraver's specimens rubbed off on tinted China paper. But I tremble for the result, even by the most careful mode of Letter-press impression. Notwithstanding every expense of having a press made on purpose—the cuts being worked separately from the type—and unlimited time allowed for working off—still, the utmost anxiety prevails, lest all possible justice should not be done to the talents of the designer and the engraver, and the honour of *our* art be not adequately enhanced.

The style of art which was practised by the most ancient engravers on wood, was extremely simple. The designs from which they worked were little more than outlines; such as it was customary to prepare for those who painted on glass. The engraved blocks furnished the lineaments of the figures, and the illuminist supplied the rest. By degrees a few light hatchings were introduced, thinly scattered upon the folds of the draperies, and other parts of the figures: and occasionally, where the opening of a door, or a window, or the mouth of a cavern were to be expressed, the block was left untouched that it might print black in such places,\* and thereby diminish the task of the colourist.

It was soon discovered that with further labour of the wood engraver much more might be done in this way. It was easy to represent the figure of Lucifer with its appropriate blackness, and at the same time to express the internal markings of his body and limbs by means of thin white lines, hollowed out in the block.† The ornamental borders; which often surrounded the devotional cuts of those times, were rendered more attractive to the eye by the opposition of broad white and black lines; and sometimes intermediate spaces of greater extent were enlivened by large white dots, cut out, or perhaps punched, at equal distances in the block; or decorated with sprigs of foliage, or small flowers, relieved by a similar process upon a black ground. Gradations of shadow next began to be attempted in the figures and other parts of wood-engravings, by means of white dots, differing from each other in their magnitude and proximity, according to the degrees of darkness required.‡ This mode of finishing engravings in wood appears to have been practised at Mentz, among other places, very

\* See the cut of St. Christopher, mentioned in p. 24, and shown in *fac-simile*, by Mr. Dibdin and Mr. Ottley.

† See also Mr. Dibdin's *fac-simile* of an engraving of Death upon a black Horse, p. 95, vol. i., in which the Horse and a Raven are finely depicted in this manner, while the remainder of the figures in the cut are executed in outline.

‡ Mr. Ottley does not give any specimen of this kind of work, but his description is highly interesting. Mr. Dibdin supplies the one, without in the least interfering with the other. See his *Decam.* 2nd day, p. 61, 66, and 101, &c. I must confess (although I incur the censure of want of taste from the artists of the present day) that these speckled black grounds have to my eye a very pleasing effect, and I shall take an opportunity of introducing a vignette to speak in support of my opinion.

soon after the invention of typography, and was afterwards occasionally resorted to by the wood engravers of other countries, especially those of Paris; where, at the close of the fifteenth and the commencement of the sixteenth century, numerous small books of devotion were printed by Antoine Verrard, Simon Vostre, and others, in which the borders surrounding the pages were decorated by figures very delicately engraved, and relieved upon a black ground speckled over, with extreme nicety of workmanship, with minute white dots, such as have just been described. These innovations in the art of wood-engraving, were such as involved but little additional labour or difficulty in the execution, at the same time that they were calculated to give to the decorations of books a shewy effect; but the artists of Germany soon found them to be incompatible with the purpose of imitating, by wood cuts, the appearance of their original designs; and the former and more simple method was again resorted to.

“ It appears to have been the ancient practice of those masters who furnished designs for the wood engravers to work from, carefully to avoid all cross-hatchings, which, it is probable, were considered as beyond the power of the xylographist to represent. Wohlgemuth perceived that, though difficult, this was not impossible; and in the cuts of the Nuremberg Chronicle, the execution of which, besides furnishing the designs, he doubtless superintended, a successful attempt was first made to imitate the bold hatchings of a pen-drawing, crossing each other, as occasion prompted the designer, in various directions. To him belongs the praise of having been the first who duly appreciated the powers of this art; and it is more than probable that he proved with his own hand, to the subordinate artists employed under him, the practicability of that style of workmanship which he acquired.

“ Engraving in wood now offered inducements to its practice, never before contemplated, and the greatest masters saw in it a sure method of multiplying their finest and most studied designs. Dürer, as I have already said, early applied himself to the study and further advancement of an art which at once promised to reward his labours with fame and fortune, and so well had nature qualified him for the task, that before the termination of the fifteenth century he produced his series of wood cuts of the Apocalypæ; a work which, it cannot be doubted, was received

throughout civilized Europe with astonishment and universal applause."\* Albert Durer and Holbein became the great and finished artists of the xylographic school, towards the close of the fifteenth century. Durer was a native of Nuremberg, born in the year 1471. His father was a goldsmith, to which profession, as I have already shown, we are indebted for the art of printing from engravings. Albert's genius aspired still higher; and at the age of fifteen he was placed under Wohlgemuth to study the arts of design and painting; he continued under his tuition till 1490, when he commenced his travels for further improvement. He continued abroad for four years more, when he returned, and settled himself by marrying, but without much good fortune in his choice, as his wife proved an adept at *cross-hatching* all the remainder of his life. In 1506, we find him a painter of celebrity at Venice; and in 1520 he travelled in the Low Countries. In 1524 he returned to his native city, where he continued to practise the various arts of which he became so great a master, till his death in 1528—aged 57. He is, perhaps, the first instance we have in bibliomaniac history of suffering under the fashion so prevalent in later days, of literary piracy. Marc Antonio, a Venetian artist, admiring the works of Albert, immediately imitated them on copper, marking **A** his plates, the better to deceive, with Albert's cipher. **AD**. I had an opportunity, within a few days, of inspecting one of these literary forgeries, the resemblance to the style of Albert is very close.

"Albert Dürer, even in his life time, enjoyed the reputation of being the greatest master of the German school. Early initiated into the secrets of arts and sciences, he was at once a painter, an engraver, a sculptor, an architect, and a mathematician. . . . He was on terms of intimacy with many of the principal artists of the time, and among the rest, with the celebrated Raffaello Sanzio, with whom he made a frequent interchange of prints and drawings; and who is reported to have always spoken of his abilities in terms of high commendation."†

Mr. Ottley has been enabled to give a rich treat to those who can feel an interest in this study, by presenting in his book, specimens of the works of this great artist, PRINTED FROM THE ORIGINAL BLOCKS THEMSELVES! There are four, viz., "The

“Last Supper”—“Christ before Pilate”—“Christ taken down from the Cross”—and “The Ascension.” After the jealous and doubting eye has been so long dwelling on the beautiful *fac-similes* given in Dibdin’s and Ottley’s works, I know of nothing which can prove so refreshing as the sight of an impression from the REAL and TRUE plate or block of a venerated artist. The paper, and the ink, and the press-work may be somewhat different, but there is a seeming sacredness about the material which was touched by the mortal hand of the artist himself, three hundred years since, the effect of which is more easy to be conceived than described.

Holbein was no less a finished artist than Durer: he designed and engraved on wood with incredible delicacy. In 1538 the celebrated “Dance of Death” was printed at Lyons, small 4to, forty-one cuts—*fac-similes* of “The Bride,”\* “The Nun,” and “The Knight,”† are given by Mr. Dibdin and Mr. Ottley; the design and execution are most beautiful. Mr. Ottley, who possesses a copy of the first edition of the work, describes it as printed with the greatest clearness and brilliancy of effect, on one side of the paper only.

A brief outline of the origin and early progress of Xylographic Typography, that is, of printing words, sentences, or pages, from wooden plates or blocks, having now been given, the reader will understand, that the figures or words, on such plates or blocks, were represented by having all that was *not to appear in print*, cut away below the surface or plane containing that which *was to appear*; and that by covering the prominent parts with colour or ink, prints might be transferred to any attenuated even substance, such as paper, by means of friction or pressure: and that these prints might be repeated by the same process, from the same block, so as to obtain any quantity of impressions.

“It seems strange that the Romans, who were as sagacious a people as any in the world, should not as easily have fallen upon the use of separate types, in which the whole art of modern printing consists, from such signets as those described in the preceding pages, as the later ages did from wooden blocks, which were plainly no other than larger works of the same kind.

Cicero, in his book “De Naturâ Deorum,” has a passage from

\* Dib. Dec. i, 40.

† Ottley ii, 763.

which Toland supposes that the moderns took the hint of printing. That author orders the types to be made of metal, and calls them *formæ literarum*, the very words used by the first printers to express them. It is plain from Virgil, that brands, with letters of the owner's name, were in use in his time for the marking of cattle. And we have an account of the same artifice that is now used for the painting of cards being used by the Emperor Justin, who could not write; there was a smooth board, with holes cut through it, in form of the letters of his name; and when he had occasion to sign any thing, this was laid on the paper, and he marked the letters with a pen or stylus dipped in red ink and directed through the holes." Philos. Trans. No. 479, p. 393.

The mode of multiplying copies having been fully accomplished by means of printing from carved blocks, this at length gave birth to the idea that every letter and character throughout a work might be made capable of re-arrangement, and thus be brought to form all the succession of pages belonging to any work, instead of doing it by the interminable labour of cutting in solid wood every letter, figure, and page, that required to be printed. Thus, by a seemingly natural gradation of human ingenuity, the cutting or engraving of whole pages on entire blocks was followed by the improvement of cutting the letters separately upon wood; the next step after which, was, to engrave them separately upon metal; and this was succeeded by forming matrices and moulds for casting each single letter.

After the ground-work of the art had been completed, its rise towards perfection was more rapid, perhaps, than that of any other art or science whatsoever; for little more than thirty years elapsed from the time of printing the *Biblia Pauperum* (which will be hereafter described) from wooden blocks, to the time when Gutenberg and Schoeffer had perfected their cast metallic types; as may be seen in the following chronological statement of the progress of the art:—

|                                                  |      |
|--------------------------------------------------|------|
| Printing from Blocks was invented about the year | 1422 |
| Letters cut separately on Wood                   | 1438 |
| Letters cut separately on Metal                  | 1450 |
| Letters cast in Moulds                           | 1456 |

In my attempt to give, from the best materials I am able to collect, a short account of the successive gradations of the Printing



Art, until its arrival at the acme which it has since attained I shall be much assisted by the labours of my friend, the Rev. Mr. Horne. His "Introduction to Bibliography," is the most judicious selection from the greater works of those who have written upon this interesting subject, that is to be met with; and so general a compilation is it of every useful and curious information, that no printer who studies his profession as a science, nor any amateur of that science, ought to be without it. By his permission, and the liberality of the publishers, I am enabled to give from it, representations of the *Biblia Pauperum*—the *Speculum Humanae Salvationis*—and the Monograms of the first English Printers: these I could not otherwise have obtained, without re-tracing and engraving from the originals; and I trust I shall stand excused, if, with the usual liberty of book-makers, I further avail myself of the permission which has been given, and make use of the same intelligent work to insure some interest to my descriptions and general information concerning the progress of the art.

I have already shown the degree of certainty with which the origin of book-printing may be ascribed to the prior art of engraving upon wood: and I now come to treat somewhat more historically upon the principal stages of the art. At the end of the fourteenth, and at the beginning of the fifteenth century, the Italians, Germans, Flemings, and Dutch, began to engrave on wood and copper. The advances which had been previously made connect themselves more with the art of Sculpture, than with that to which our inquiry is more immediately directed. The inscriptions in relief upon monuments and altars, in the cloisters, and over church-porches, served as models or designs for block-printing; and the text on painted windows is composed of letters much resembling those in the Books of Images.\*

\* The example, nearest home, that I have met with of these inscriptions, is in the Church of Saint Mary, at Bury Saint Edmund's. This church was erected, first in 1005, rebuilt in 1424 to 1433. The roof of the nave is said to have been constructed in France, and put together after it was brought to England. The timbers, which are much admired for lightness and elegance, are visible to the curious spectator, at the expense of a little stiffness in his neck, or giddiness in his head. They are adorned with inscriptions and carvings, which from their height fortunately escaped the fury of the puritanical zealots of the seventeenth century. At the end of the South aisle, is a monument for one John Baret, who died in 1463; the ceiling over where he lies is curiously ornamented and carved;





As the Art of Engraving on Wood proceeded, its professors composed historical subjects, with a text or explanation subjoined. The Books of Images are of this description, the pages being placed in pairs facing each other; and as only one side of the leaves is impressed, the blank pages come also opposite to one another; which, being pasted together, give the whole the appearance of a book printed in the ordinary way, on both sides of the paper. This, even to the present day, is the mode of book-printing in China. The text corresponding to the figures is placed sometimes below; sometimes on the side; and not unfrequently proceeding, as a label, from the mouth of the figure or personage.

In Bibliography these books are described under two classes; namely, *Books of Images WITHOUT Text*; and *Books of Images WITH Text*. Of the former class the most celebrated specimen is the volume called *THE BIBLIA PAUPERUM*; and of the latter, the *SPECULUM HUMANÆ SALVATIONIS* is in highest estimation. The *Biblia Pauperum* is acknowledged to be a very ancient book. The few copies of it which remain in existence are, for the most part, either imperfect, or in very bad condition. This will not excite much surprise when it is considered that it is a kind of Catechism of the Bible, which was executed for the use of young persons, and the common people; and hence its title, *BIBLIA PAUPERUM, the Bible of the Poor*. This was the only part of the sacred book at that time within the reach of the commonalty, a complete bible in manuscript being then worth a hundred pounds of our money. This will sufficiently account for the destruction of almost every copy of the *Biblia Pauperum* by repeated use, and for the mutilated state of the few copies that remain. The work consists of forty leaves of a small folio size, each leaf containing a cut on wood, with extracts and descriptive sentences referring to

his motto, in the old-formed character of which I have just spoken, *Gratt me Gubern* (a wit once said; he supposed Grace was his wife's name), and the initials of his name, *J. B.* are many times repeated. It is true this date may appear a few years subsequent to the beginning of the fifteenth century, but the character is in perfect unison with that in other parts of the roof.—“At Rouen, on the outside of the highest steeple of the Great Church, there is the word *DIEU* engraved in huge golden characters almost as tall as myself.”—7 Sep. 1619.—Howell's Familiar Letters, p. 36, Ed. 1737.

the subjects of the cuts. Each page contains four busts—two at the top, and two lower down; together with three historical subjects. The two upper busts represent certain prophets, or other eminent persons, whose names are added beneath them. Of the three historical subjects, the *chief type*, or principal piece, is taken from the New Testament; and occupies the centre of the page, between the two *anti-types*, or subordinate subjects, which are allusive to it. The engraving here presented, by the favour before acknowledged, is a copy of the fortieth plate. The two busts placed in the middle of the upper part of the page represent David and Isaiah between two texts of the Bible, with brief explanations. The former of these, on the left of the Prophets, is from the Song of Solomon, chapter iv, 7.

*Legitur in Cantico Canticorum, quarto capite, quod sponsus alloquitur sponsam, et cum sumendo dixit: "Tota pulchra es, amica mea, et macula non est in te. Veni, amica mea, veni, coronabere." Sponsus verus iste est Christus, qui in assumendo eam sponsam, quæ est anima sine macula omnis peccati, et introducit eam in requiem æternam; et coronat cum coronâ immortalitatis.*

In the fourth chapter of the Song of Solomon it is read, That the bridegroom addresses the bride, and receiving her, says, "Thou art all fair, my love; and in thee is no spot. Come, my love; come, thou shalt be crowned." The real bridegroom is Christ, who in receiving the bride, which is the soul without spot of sin, also conducts her to eternal rest, and crowns her with the crown of immortality.

The second passage, on the right of David and Isaiah, is partly taken from the Book of Revelation, and runs thus,

*Legitur in Apocalypsi xxi capite, quod angelus Dei apprehendit Joannem Evangelistam cum esset in Spiritu, et volens sibi ostendere archana Dei, dixit ad eum, "Veni, et ostendam tibi sponsam, uxorem agni." Angelus loquitur ad omnem generationem ut veniant ad auscultandum in sponsum, agnum innocentem Christum animas innocentes coronantem.*

In the twenty-first chapter of the Revelation it is read, That the Angel of God took John the Evangelist when he was in the Spirit, and willing to show him the mysteries of God, said to him, "Come, and I will show thee the bride, the wife of the Lamb." The Angel speaks to every generation, that they come and hearken to the bridegroom, the pure Lamb Christ, crowning innocent souls.

Under the bust of David, which is indicated by his name, is a scroll proceeding from his hand, inscribed,

*Enim tamquam sponsus dominus procedens de thalamo suo.*

Even as a bridegroom coming out of his chamber, Ps. xix, 5.

Beneath the corresponding compartment containing a bust of Isaiah, is the word *Ysaye*, and also the ordinal number lxi,\* referring to the sixty-first chapter of that prophet; and from the hand of the figure proceeds a label containing,

*Tanquam sponsus decoravit me coronâ.*

As a bridegroom he hath adorned me with a crown. Jxi, 10.

Towards the bottom of the plate are two other busts, similar to those at the top, and which represent the prophets Ezekiel and Hosea. From the figure that occupies the left-hand compartment extends a scroll, at one end of which is the word *Ezeziel*, with a number referring to the twenty-fourth chapter; and in the other part are the words

*Corona tua capite ligata fiet, et calciamenta in pedibus.*

Thy tire shall be bound upon thine head, and thy shoes upon thy feet. xxiv, 17.

The corresponding scroll attached to the other figure contains, at one end, *Ozee*, with a reference to the second chapter; and in the other part are the words,

*Sponsabo te mihi in sempiternum.*

I will betroth thee unto me for ever. ii, 19.

In the central compartment, between the upper and lower busts, is depicted the Type, or principal subject. It represents the reward of righteousness in heaven; the designer having introduced the Redeemer as bestowing the Crown of Life upon one of the elect Spirits. The antitype, on the left, is the Daughter of Zion crowned by her spouse, with the following Leonine verse underneath;

*Laus anime vere,  
Sponsum bene sensit habere.*

O soul divine!—it rightly knew,  
To have the spouse was glory true.

The other antitype, on the right, represents an Angel addressing St. John; having beneath it this verse;

*Sponsus amat sponsam,  
Christus nimis et speciosam.*

And Christ, the bridegroom, far above  
Conception, the fair bride doth love:

and in the bottom space is this verse;

*Tunc gaudent anime sibi quando bonum datur omne.*

Then souls rejoice with great delight,  
When given is the diadem bright.

---

\* The letters and numbers in this and other places have been a little varied, by persons, perhaps, that took copies from the originals not thoroughly understanding the characters.

The cuts are all marked in the centre of the upper compartment by letters of the alphabet; and hence we may consider the origin of printers' signatures to have belonged to the period when the *Biblia Pauperum* appeared. In this work the letters follow each other, in two sets, each proceeding from A to V only. The first series being completed, the second is distinguished by two points, as .A. .B. &c. The print here given being a copy of the fortieth, it is marked as .V. of the second series.

Some difficulties have arisen among bibliographers as to the precise time at which the first edition of the *Biblia Pauperum* was executed. Heineken, an author who examined with minute attention the few copies of this work which have escaped the wreck of time, discovered five different editions; the fifth being found to contain ten plates more than any of the others.—Mr. Dibdin has supposed the date to be about 1450; but Mr. Horne thinks that it is twenty or thirty years older.—The *fac-simile* annexed will show the execution of the blocks to have been very coarse; and the form of the letters, compared with specimens in other books of which the date is better ascertained, is very gothic, and their proportions are not at all well preserved. Upon comparison with some of the *fac-similes* in the *Bibliotheca Spenceriana*, supposed to have been executed between 1420 and 1430, the similarity of coarseness in the shape of the letters will render it probable that the *Biblia Pauperum* is nearly of equal antiquity. The edition here particularly spoken of is more valuable than any of the others, being that which contains the additions before mentioned. It may be amusing to those unacquainted with the estimation such ancient pieces of printing bear among the virtuosi, to see the prices that have been given for copies of the *Biblia Pauperum*.

|                                                   | £.  | s. | d. |
|---------------------------------------------------|-----|----|----|
| 1753 at the sale of M. de Boze, 1000 livres . . . | 43  | 15 | 0  |
| 1769 . . . . . M. Gaignat, 830 livres . . .       | 36  | 6  | 0  |
| 1791 . . . . . M. Paris . . . . .                 | 51  | 0  | 0  |
| 1813 . . . . . M. Willett . . . . .               | 257 | 0  | 0  |
| 1818 or 1819 . . . Duke of Marlborough . . . .    | 52  | 10 | 0  |

A copy of this book, formerly Gaignat's, is in his majesty's library. Another copy is in the library of Earl Spencer. The Bodleian and Corpus Christi College libraries, at Oxford, contain each a copy: and there is also one *said* to be in the library of

Bennett College, Cambridge,\*—one in the Hunterian Museum Glasgow (very imperfect)—one in the Royal library, Paris—and one in the Public library of Basle.

The one called the Marlborough Copy is reckoned the finest in existence; each leaf of which, in its original form and dimensions, has been carefully inlaid upon large drawing paper, and it is finely bound in blue morocco. It was, as before stated, purchased in 1813, for his grace, when marquis of Blandford, out of the Merley library of Ralph Willett, esq. for two hundred and forty-five guineas; and it was sold, together with the "White Knight's Library," in 1818, for fifty-two guineas; when Mr. Triphook, the bookseller, was the purchaser. "In truth it seems," says Mr. Ottley, speaking of this book, "to hold a distinct place midway between the ordinary books printed entirely from engraved wooden blocks, and the first specimens of typography in its mature state." P. 154.

The Second Class of Xylographic Works to be described consists of *Books of Images with Text*. Of all the ancient books of images which preceded the invention of the present mode of printing, the *Speculum Humanae Salvationis*, or, as it is generally termed, the *Speculum Salutis*, is confessedly the most perfect both with respect to design and execution. This compilation is a collection of historical passages from the Scriptures, with a few from profane history, which have some relation to the scriptural subjects. It is ascribed to a Benedictine monk of the thirteenth or fourteenth century, styled Brother John. So popular was this "Mirror of Salvation," that it was translated into German, Flemish, and other languages; and very frequently printed. Two Latin editions are extant, without date. The impressions in both are sixty-three in number, and are executed from the same blocks; but in that which is reputed to be

\* I have searched Bennett College library in vain for this book. In the library of ordinary use there is a catalogue, but no such work is mentioned in it. In their close library of MSS. and old books, which is said to be the most valuable of any in the University, they (strange to tell!) have no catalogue. To this collection access cannot be had but by the presence and keys of three of the seniors of the college. Every assistance, however, was readily and politely conceded, with permission to continue my search as long as I chose; but all the information I could obtain amounted to nothing more than, that the muniments of the college, with the ancient books and MSS. were therein deposited; and consequently, without a catalogue to guide me, I had little chance of finding a *Biblia Pauperum*.



the more ancient, the explanations of twenty-five, not in regular succession, are printed from entire wooden blocks, while the remaining thirty-eight, and the five leaves of preface, are wholly executed with fusil type.\*

The circumstance just related appears to me as decisive as circumstantial evidence can be, of the date of the performance. That great step towards perfecting the Art of Printing, namely, the invention of fusil types, appears pretty well ascertained to have been in the year 1456. Twenty-five of the leaves of the *Speculum* were printed before the casting of types was invented; and thirty-eight leaves, together with the preface to complete the book, had the advantage of the invention. The second Latin edition differs from the former only in having the whole of the explanatory text printed with fusil types exactly resembling those employed for part of the letter-press of the first edition.† In the Flemish or Dutch editions, the text is printed entirely with moveable type.

I shall now give (partly from the same source) a description of the specimen referred to. It is divided into two compartments separated by a small pillar. The compartment on the left exhibits the Fall of Lucifer and his Angels. In the upper part is represented the Son of God denouncing vengeance against the rebellious powers; while the angels by whom he is surrounded are thrusting them headlong down to hell, whose jaws are widely distended to receive them. Horror and anguish are depicted in the countenances of the fallen spirits, who are delineated in the most grotesque attitudes imaginable. This piece might serve (if so grave a subject would admit of it) as a caricature illustration of the sublime description which Milton has given‡ of the defeat and precipitation of Satan and his angels into the bottomless abyss. Beneath the compartment containing this representation is inscribed *Casus Luciferi* (the Fall of Lucifer.)—In the compartment towards the right hand is represented the creation of Eve, who appears springing out of the side of Adam as he sleeps, while the Creator is introduced as receiving her, and communicating to her the divine will. The inscription beneath the compartment containing this design is, allowing for abbreviations, as follows;

*Deus creavit hominem ad ymaginem et similitudinem suam.*

God created man according to his own image and similitude.

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\* Horne, p. x. † Ibid., p. xi. ‡ Paradise Lost, b. vi. ver. 745—856.

Beneath each compartment is a verse relative to the general subject of the cut under which it is placed. That which is subjoined to the Fall of Lucifer is as follows :

*Incipit speculum humane salvationis,  
In quo patet casus hominis et modus reparationis :  
In hoc speculō potest homo considerare,  
Quam ob causam Creator omnium decrevit hominem creare.*

Man's fall this mirror of salvation first bespeaks ;  
It open, then, the means of his redemption breaks :  
Thus man enabled is herein to understand,  
Why the Creator did to make mankind command.

• The last line of the verse attached to the cut representing the Creation of woman has lost several letters ; and a gentleman who has succeeded in elucidating several other portions of these curious documents, which have heretofore defied the skill of the learned, has supplied the part between brackets, in the following explanation, as the *probable* words of the original. As this could not be done by consulting a perfect copy, a judgment formed from the context, as to what was wanted, was the only means of supplying the defect ; the insertion is, therefore, submitted with diffidence ; for, besides its mutilation, other parts of the verse contain but very Gothic Latin, so that there was more than ordinary difficulty in deciphering and eliciting the presumed sense, which has been attempted in this and other parts of the present work chiefly with the view of lending a trifling lift to such as are more immediately interested in the literary curiosities of those darker ages.

*Mulier autem in Paradiso est formata  
De costis viri dormientis est parata  
Deus animationem ipsam quo damno super virum hodie flavit  
Q[ui]osque etiam in loco voluptatis plasmavit.*

Even in Paradise was the first woman made ;  
Out of the ribs was she of sleeping man convey'd ;  
God, for the loss in man, then her with soul inspired,  
And in a place of bliss brought forth all things desired.

The *fac-simile* in Horne was traced from a copy that belonged to Mr. Willett, and for which three hundred guineas were given by Mr. Singer. The marquis of Blandford also gave the same sum for a copy.

Mr. Ottley seems to have formed a decided opinion that the *Biblia Pauperum*, and the *Speculum Salvationis* were both executed by the same artist.

§ 2.—*SECOND PERIOD.*

THE Books of Images, then, which have been the subject of the foregoing section, may, with great probability, be considered the earliest attempts at book-printing. Let us now trace on to the next step towards the general application of the art, which, it will be recollected, was the cutting of separate types in order to render them moveable, and consequently capable of being used for various words, sentences, &c., so as to be convertible to the printing of different works. This improvement was accomplished by John Gutenberg, of Mayence, or Mentz, about the year 1438.

"It is wonderful," says Lemoine, "but it is true, that the only art which can record all others, should almost forget itself."—

"The Art of Printing, if it be not a mathematical science, is yet so perfectly scientific as to come very near the meriting that appellation: hence, so little room has been left by the first inventors for improvement, that, for a long space of time, no artist has gone beyond the settled rules of proportion established."

That the invention of an art so curious in its nature—so beneficial in its consequences—and of no earlier date than the fourteenth century, should have been the boast and the subject of contention, not of individuals only, but of cities and countries, is less surprising than that the inventor should have neglected to secure to himself the honour of the discovery. Public gratitude might have been expected to perpetuate at least the name to which public intelligence owed such infinite obligation. But neither this, nor personal ambition, has prevented obscurity from nearly concealing the author, as well as the time and place of his birth.

Posterity, however, has not been negligent in 'rescuing from oblivion the name of him to whom the world is indebted for this art. And though difference of opinion may still exist, owing to the multiplicity of contradictory evidence; yet, from an impartial inquiry, there will, I trust, be discovered, a body of testimony sufficient to produce conviction, and to completely satisfy the judgment of those who candidly investigate the question.

To us of the present day, indeed, who are tenacious only of the freedom of this inestimable art, but in no respect connected with its original discovery, the question is of less importance than

to those cities which contend for the sake of investing themselves with the honour of the invention. But that which is every day growing more and more valuable to the whole moral world, and whose ultimate consequences, both as they concern religion, and embrace every thing that belongs to human institutions, afford matter for speculation of the deepest interest, is worthy of our highest regard: and thus it is that the History of Printing becomes to us an object of the most laudable curiosity.

The chief causes to be assigned as having tended to occasion doubts with whom the art actually originated, may be thus briefly summed up:—First, the real inventor would be unable to confine the secret wholly to himself, and advantage would be taken by such as had opportunities of learning any particulars concerning it during its experimental progress and imperfect state, to arrogate to themselves the merit of being inventors of that to which they contributed nothing, but as mechanical agents.—Secondly, for a time, printing was as much the *counterfeit* of, as the *substitute* for writing; being, as it were, the *fac-simile* of the hand-writing of the most approved scribes of those times: and as large sums were paid for manuscript copies of choice works, the first printers were desirous to sell their printed copies as manuscripts; hence, lucrative motives might operate to prevent the founder of the art from divulging himself to the world as the author of so great a novelty.—Thirdly, the want of sufficient funds for his purpose induced the original projector, and those artists immediately concerned with him, to engage jointly with men of property in the practice of the art; and their names thus becoming blended, the merit of invention became liable to be falsely ascribed.—Fourthly, the commencement of book-printing could not have been earlier than the year 1422, nor later than 1442; and it is probable that within this period presses were established in various parts of Europe: and as intercommunication between distant countries was not then very easily effected, each printer and each city might claim the honour of the invention without much risque of immediate detection.

These appear to have been some of the principal causes that conduced to render it doubtful in whom, and at what place, the art had actually its origin. But an invention so extraordinary

could not be entirely secreted for any great length of time; and the following incident may be supposed to have much tended to its general notoriety. An artist, upon offering for sale a number of bibles, which so nicely resembled each other in every particular that they were deemed to surpass human skill, was accused of witchcraft, and tried in the year 1460.

The Reverend Archdeacon Coxe, in his *History of the House of Austria*, gives the following description of the Invention and Art of Printing.—“It took its rise about the middle of the fifteenth century, and in the course of a few years reached that height of improvement which is scarcely surpassed even in the present times. The invention was at first rude and simple, consisting of whole pages carved on blocks of wood, and only impressed on one side of the leaf; the next step was the formation of moveable types in wood, and they were afterwards cut in metal, and finally rendered more durable, regular, and elegant, by being cast or founded.

“The consequence of this happy and simple discovery was a rapid series of improvements in every art and science, and a general diffusion of knowledge among all orders of society. Hitherto the tedious, uncertain, and expensive mode of multiplying books by the hand of the copyist, had principally confined the treasures of learning to monasteries, or to persons of rank and fortune. Yet even with all the advantages of wealth, libraries were extremely scarce and scanty; and principally consisted of books of devotion, and superstitious legends, or the sophistical disquisitions of the schoolmen. An acquaintance with the Latin classics was a rare qualification, and the Greek language was almost unknown in Europe; but the Art of Printing had scarcely become general, before it gave a new impulse to genius, and a new spirit to inquiry. A singular concurrence of circumstances contributed to multiply the beneficial effects derived from this invention, among which the most considerable were, the protection afforded to literature and the arts by the states of Italy, and the diffusion of Greek learning by the literati who sought an asylum in Europe after the capture of Constantinople. A controversy has arisen concerning the first discoverer of the Art of Printing, between the three towns of Haerlem, Mentz, and Strasburgh; each, from a natural partiality, attributing it to their own country-

man. The dispute, however, has turned rather on words than facts; and seems to have arisen from the different definitions of the word 'printing.' If we estimate the discovery from the invention of the principle, the honour is unquestionably due to Laurence Coster, a native of Haerlem, who first found out the method of impressing characters on paper by means of carved blocks of wood. If moveable types be considered as a criterion, the merit of the discovery is due to John Gutenberg of Mentz; and Schoeffer, in conjunction with Faust, was the first who founded types of metal. The modern improvement of Stereotype Printing may be considered as a recurrence to the first and simple principles of the art."—Coxe, vol. i, 421—422, 8vo.

I cannot find that Gutenberg was encouraged in his labours by the smiles of royal influence. This is the more remarkable, as the then reigning sovereign of Germany, Frederic III, was a monarch "deeply versed in the learning of the times; was much absorbed in his passion for letters and sedentary occupations, and attached to the study of antiquities and heraldry."\* The only honorary reward which the discovery ever met with was conferred by the latter of these sciences, in granting to one Mentilius, a title of nobility. The chief and only merit of this person appears to have been that of becoming rich, by adopting the art, after it had been established, as his own: for the diploma contains not a word of the invention of printing. The same emperor also permitted printers to wear gold and silver, and granted coat-armour to the *Typothetæ* and *Typographi*, to perpetuate the honour of the discovery. This armorial bearing is still claimed by the professors of the art in Germany. To their Printer's Manual is attached the engraving of which the vignette in the title-page of this work is a reduced copy. The German engraving has the Latin inscription, "Insigne Typographorum. Ex dono Frederici Imperat. Rom."—The reign of Frederic III was from 1440 to 1493—Gutenberg flourished from 1436 to 1466.

John Gutenberg, who is supposed to have been born at Mayence, in the beginning of the fifteenth century, settled at Strasburgh about the year 1424, or perhaps rather earlier. In 1435 he entered into partnership with Andrew Drozhennis (or Dritzehen), John Riff, and Andrew Heelman, citizens of Stras-

\* Archdeacon Coxe.

burgh, binding himself thereby to disclose to them some important secrets by which they should make their fortunes. The workshop was in the house of Andrew Dritzehen, who dying, Gutenberg immediately sent his servant, Lawrence Beildech, to Nicholas, the brother of the deceased, and requested that no person might be admitted into the workshop, lest the secret should be discovered and the formes stolen. But they had already disappeared; and this fraud, as well as the claims of Nicholas Dritzehen to succeed to his brother's share, produced a lawsuit among the surviving partners. Five witnesses were examined, and from the evidence of Beildech, Gutenberg's servant, it was incontrovertibly proved that Gutenberg was the first who practised the Art of Printing with moveable types; and that on the death of Andrew Dritzehen he had expressly ordered the formes to be broken up and the characters dispersed, lest any one should discover his secret. The result of this lawsuit was a dissolution of partnership. The document containing an account of this trial, together with the sentence of the magistrates of Strasburgh, is dated December 1439. It was published in the original German language with a Latin version.

In order to prevent any misunderstanding that might arise from an apparent confusion of names, in reading any early histories of typography, it may be useful to notice that, in the various documents necessary to be referred to, JOHN GUTENBERG is variously called *Johannis Gutenberg—de Moguntia\**—*Gensefleisch, alias nuncupatus Gutenberg de Moguntia—Gensefleisch junior, dictus Gutenberg—Gansfleisch, dictus Sulgeloeh vel Sorgeloeh*.

Gutenberg, after having sunk the money embarked by himself and his partners in the effort at Strasburgh, went, in 1445, to his native city Mentz, and resumed his typographic labours. Here, in 1450, he engaged in a new partnership with JOHN FUST, an opulent citizen, who advanced him the capital necessary to establish a new printing-office, at which, after many smaller essays in the art, was printed, for the first time, in 1450, in large cut metal types,† the celebrated *Latinf Bible* so much disputed upon among bibliographers; the expenses incident to which work being very

\* Mogunce, Mogounce, Moguntia, Mayence were the ancient names of the city called MENTZ.

† Nich. Orig. Pr. p. 85.

considerable, Fust instituted a suit against Gutenberg, who, in consequence of the decision against him, was obliged to pay interest, and also part of the capital that had been advanced. This suit was followed by a dissolution of partnership, and the whole of Gutenberg's printing apparatus fell into the hands of John Fust. Palmer in his *General History of Printing*\* mentions the incident relative to the origin of printing, and the story of this Bible, alluded to in p. 42, which are supposed to have given rise to the celebrity of that personage whose name is so generally coupled with the black art, namely, *Dr. Faustus*.† Since much nearer to our own times, we have witnessed a belief in the existence and power of witchcraft acted upon even in our criminal courts of justice, by one whom we consider to have possessed great and splendid talents, namely, Judge Hale, I see no reason to doubt the anecdote concerning Fust, and shall therefore give the legend, either for truth or amusement, as the reader may choose to take it. See "Fust," &c., note to chap. v. See also *State Trials*, vol. vi. p. 647.

Another specimen from Gutenberg's press was discovered a few years since by Mr. Fischer, among a bundle of old accounts, in the archives of Mentz. It is an almanack for the year 1457, which served as a wrapper for a register of accounts for that year. This would most likely be printed towards the close of 1456, and may consequently be deemed the most ancient specimen of typographic printing extant with a *certain* date.

Fust having, by virtue of the judgment given Nov. 6th, 1456, become possessed of Gutenberg's typographic apparatus, began, with the assistance of Peter Schoeffer, or Gernsheim, an industrious young man of inventive talents, to print on his own account. Schoeffer had been probably initiated in the mysteries of the art

\* Samuel Palmer was a printer in London. He was assisted in his work by that singular but learned character, George Psalmanazar. By this authority the origin of printing is fixed to the year 1440; and the invention of types to the years between 1440 and 1450.

Mr. Palmer, the reputed author of a *History of Printing*, which was in fact written by Psalmanazar. *Lémoine*, p. 80.

† John FAUST or FUST, is by many supposed to have derived his name from *Faustus*, happy; and Doctor *Faustus* seems to carry an air of grandeur in the appellation; but very erroneously so; for *John Faust*, or *Fust*, is no more than *John Hand*, whence our word *fist*.—*Nich. Orig. of Pr.* 59 [B.]



during the continuance of the former partnership. Their first publication was a beautiful edition of *The Psalms*, finished August 14th, 1457, soon after Fust's separation from Gutenberg. This is the first book known to be extant which has *the name of the place where it was printed*, with the name of *the printers*, as well as *the date of the year* when it was executed.

From the short time that elapsed between the dissolution of partnership that had subsisted between Gutenberg and Fust, and the date affixed to the above-mentioned edition of the Psalter, there is reason to believe that the characters employed in its execution were all ready at hand; and that they had been completed by Gutenberg, previous to his rupture with Fust. In fact, it does not seem likely that Peter Schoeffer, though he is admitted to have improved the art of Letter-founding, could have prepared the instruments he invented for casting letters, and have cast the characters necessary for printing so considerable a work, in the short space of eighteen months. Another argument against Schoeffer with regard to this work, is, that the large initial letters of his edition of the Psalter had already been employed in former impressions which were indisputably the work of Gutenberg. The initial letter B, of the first psalm, forms a beautiful specimen of the art in its early progress. It is richly ornamented with foliage, flowers, a bird, and a greyhound. It has been justly observed, that the artists employed on the work were both well-skilled and well-practised in their profession; and that the art of engraving was no longer in its infancy. Various engravings and *fac-similes*, coloured, of this letter, are to be met with. Horne has a neatly-engraved copy of it in black. He says, the letter itself is in a *pale blue* colour; the ornaments in which it is placed are *red*; and the figures and flowers are *transparent and white* as the vellum on which it is printed.

In the *Bibl. Spenceriana*, this letter is given with a few lines of the text with these colours reversed thus—the letter itself *red*, the ornaments *blue*. However, I believe both may be right; for it is acknowledged that in this, and many other instances, the various editions, and even copies of the same edition, are varied in the colour of their ornaments.

Ackerman, in the frontispiece to Senefelder's History of Lithography, has given a copy of the plate mentioned above, as a spe-

cimen of lithographic printing in colours, which has a very good effect.

Although the initial letters of this Psalter were engraven on wood, yet the rest of the volume is certainly printed with metal types, the invention of which has by some authors been ascribed to Peter Schoeffer. Trithemius, however, who was contemporary with him, asserts, on the contrary, that Gutenberg and Fust invented the art of casting characters in metal which they had before been obliged to cut with the hand; but that Schoeffer discovered a more expeditious method, which further contributed to the perfection of the art. It seems evident, therefore, that the art of founding metal characters was invented by John Gutenberg; and that it was afterwards perfected by Schoeffer, who contrived punches for striking the matrices. For this last improvement Fust rewarded Schoeffer by giving him his only daughter in marriage.

We have under the firm of Fust and Schoeffer, the *Psalter* of 1457, and a reprint of the same work in 1459.—*The Rationale Durandi*, 1459—*Clementis Papæ Constitutiones*, 1460—*Biblia Latina*, 1462—*Liber Sextus Decretalium*, 1465—*Cicero de Officiis*, 1465—and a reprint of the same 1466, *quartâ die Mensis Februarii*. Fust's name appears for the last time to the *Cicero de Officiis* of 1466. All the works subsequent to that date exhibit the name of Schoeffer \* alone, who continued to print till his death.

When the city of Mentz was taken by Adolphus, Count of Nassau, in 1462, Fust and Schoeffer suffered materially in common with their fellow-citizens. Their workmen dispersed themselves to seek their fortunes; and the art of printing was thus diffused over Europe.

“Mariangelus Accursius, a learned Italian, who flourished about the beginning of the sixteenth century, wrote the following lines upon the leaf of a *Donatus*,† printed at Mentz by John Fust.  
 ‘John Fust, citizen of Mentz, grandfather by the mother’s side  
 ‘of John Shepherd, was the first that devised the art of printing.  
 ‘with brass types, which he afterwards, changed for leaden ones.

\* The signification of Schoeffer, in Latin, is *Opilio*; in English, *Shepherd*.—Gutenberg signifies, in English, *Good-hill*.—Nich. Orig.

† *Donatus* was the name of the author, not of the book; and it was a grammar for boys.—Lemoine, p. 13.

‘His son, Peter Schoeffer, added many other improvements to the art.’” Lemoine, p. 13.

Schoeffer died in 1502 or 1503, leaving three sons printers; the eldest of whom, John, succeeded to his father’s business, and exercised his art until 1533.

“Gutenberg never used any other than either wooden, or cut metal types, until the year 1462. In 1465, he was admitted *inter Aulicos*, by the Elector Adolphus, with an annual pension; and died in February, 1468. His elder brother, Geinsfleisch, died in 1462. Their epitaphs are printed by Meerman, vol. ii. p. 154, 295, N.” Nich. Orig. p. 88.

These appear to me the principal and the most valid authorities for proving who is entitled to the honour of inventing Printing and Letter-founding. Very learned and able men have, it is true, contended strongly in favour of other persons and other places. It has been claimed as an honour due to Haerlem. The Dutch historian, Hadrianus Junius,\* who wrote the history of Holland, in Latin, published in 1578, claims for the city above-mentioned; assigning to one Laurentius Coster the palm of being the original founder of the art.

In order, however, to satisfy those readers desirous of understanding the authority and facts upon which Hadrianus has rested his proposition, I shall recite the substance of the fable as it stands inserted by Stower, with such opinions on the subject, from other writers, as appear to me necessary to give the question a fair opportunity of just decision.

“About 120 years ago, one Laurence Zanssen Koster inhabited a decent and fashionable house in the city of Haerlem, situated on the market-place opposite the royal palace.” (This is now the Town-house.) “The name of Koster was assumed, and inherited from his ancestors, who had long enjoyed the honourable and lucrative office of Koster or Sexton to the church.” (Sexton approaches the nearest in office to Koster, but is far distant in dignity as well as profit.) “This man deserves to be restored to the honour of being the first inventor of printing, of which he has

\* Stower turns this at once into an English name, by saying, “*Adrian Young*,” Grammar, p. 11. I should rather have taken the cognomen to signify the junior Hadrianus.





*Hester.*





*Gutenberg*

been unjustly deprived by others who have enjoyed the praises due to him alone. As he was walking in the wood contiguous to the city, which was the general custom of the richer citizens and men of leisure in the afternoon and on holidays, he began to cut out letters on the bark of the beech" (or more probably from a piece of the inner part of the wood cut for the purpose); "with these letters he enstamped marks upon paper in a contrary direction, in the manner of a seal; until at length he formed a few lines for his own amusement, and for the use of the children of his brother-in-law" (or as some say, of his daughter's children). "This succeeding so well, he attempted greater things; and being a man of genius and reflection, he invented, with the aid of his brother, or son-in-law, Thomas Pieterison,\* a thicker and more adhesive ink, as the common ink was too thin, and made blotted marks." (This Thomas Pieterison left three sons, all of whom were advanced to the regency). "With this ink he was able to print blocks and figures, to which he added letters. I have seen specimens of his printing in this manner. In the beginning he printed on one side only. This was a Dutch book, intituled *Spiegel enser Behou-denisse*. That it was one of the first books printed after the invention of the art, appears from the leaves, which are pasted together that the naked sides may not be offensive to the eyes; and none at first were printed in a more perfect manner. As this new species of traffic attracted numerous customers, thus did the profits arising from it increase his love for the art, and his diligence in the exercise of it. He engaged workmen, which was the source of the mischief. Among these workmen was one JAN, whether his surname be that of FAUST, or any other, is of no great importance to me; as I will not disturb the dead, whose consciences must have sinote them sufficiently while living. This JAN, who assisted at the printing-press under oath, after he had learned the art of casting the types, setting them, and other articles belonging to the art, and thought himself sufficiently instructed, having watched the opportunity, as he could not find a better, packed up the types and the other articles on Christmas eve, while the family was engaged in celebrating the festival, and stole away with them. He first fled to Amsterdam, thence to Cologne,

\* For Thomas Peter, his son; for Hadrian says, "Thomas Peter, his son-in-law."



until he could establish himself at Mentz, as a secure place, where he might open shop, and reap the fruits of his knavery. It is a known fact, that within the twelve months, that is, in the year 1440, he published the *Alexandri Galli Doctrinale*, a grammar at that time in high repute, with *Petri Hispani Tractatibus Logicis*, with the same letters which Laurens had used. These were the first products of his press. These are the principal circumstances that I have collected from creditable persons, far advanced in years, which they have transmitted like a flaming torch from hand to hand; I have also met with others who have confirmed the same, &c.—He then proceeds to relate what Nicholas Gael, his school-master, used to repeat concerning the indignation of Cornelis, the bookbinder (who assisted at the printing-office of Laurens), while relating the particulars of the theft; and to confirm the whole by the account given of the fact by Burgomaster Quirinus Salesius, who asserted that he also had heard similar things from the bookbinder.—The claims of Haerlem are further asserted on the ground of internal evidence. Several copies of the *Spiegel enser Behoudnisse*, which is one of the first books from the Haerlem press, still exist, and their appearance perfectly corresponds with what has been uniformly acknowledged respecting the rudeness of the impression. Mr. Meerman, in the second volume of his *Origines Typographicae* has favoured the public, not only with an accurate imitation of the first page of that curious book, but with specimens of the progressive improvements that were made in the Haerlem press, in subsequent editions of that work, and in several other publications. To these he has prefixed curious specimens of the first essays made by Coster, in a little book evidently composed for the use of children. They consist of the alphabet, the Lord's prayer, the creed, and two or three other prayers.

“ The precise time in which printing was discovered by Laurens is not ascertained; but from circumstantial evidence it is collected, that the first idea must have been suggested to Laurens about the year 1428, or 1430. This conjecture is strengthened by the state of printing at Haerlem, in 1440. An edition of Donatus and the Latin of the Spiegel, under the title of *Speculum Salutis*, published in that year, indicate such essential improvements, that, considering the innumerable difficulties they had to surmount, several years must have been requisite to so great a degree of perfection.

"The priority of time which Haerlem has to plead is a strong argument in its favour. It was a great subject of triumph to its opponents, that the Dutch were not able to produce the edition of Donatus, printed in Holland, before that which was printed at Mentz; the only plausible excuse could be, that as the art was considerably advanced from its first rude state, the earliest, and more imperfect editions were destroyed as waste paper; this opinion is confirmed by a fact related by Seiz, who published his treatise in 1740, wherein he mentions a Dutch psalter, purchased among other books at a sale by John Enschedi. It was bound in leather, and perceiving the cover fastened to the paper within by some slips of parchment (with printing in a very old character), he detached these slips, and found, to his surprise, that they were fragments of a *Grammatica Donati*. The objections raised against the probability of the robbery are easily removed. It has been urged, that a printing-press, with all its implements, would be a most inconvenient thing to convey away by stealth. With the practical knowledge which the faithless servant must have acquired, and the perfect model, which he would carry in his mind, of the machine necessary for his purpose, it cannot be supposed that any thing more would be required than a few of the moveable wooden types which at that time were in use at Haerlem; these would be easily packed up at a time when the other workmen were not only absent from their work, but otherwise engaged. No difficulty could arise from their bulk to hinder their concealment through the night, nor to prevent their being carried off early the next morning, as soon as the city gates were open; and the day subsequent to the robbery being likewise a holiday, would, in all probability, ensure him a retreat before his theft would be discovered. Thus it appears, that the facts related by this historian are not at all incredible. It is necessary, however, to observe, that in the confusion of names which follows this event in the history of printing, he has suffered the thief to escape, and has attributed his crime to an innocent person."—*Stow*. p. 11–15.

"Laurentius seems to have carried the art no farther than *separate wooden types*. What is a remarkable confirmation of this, Henry Speichel, who wrote, in the sixteenth century, a Dutch poem, intituled *Hertspiegel*, expresses himself thus: 'Thou first, Laurentius, to supply the defect of wooden tablets, adaptedst

*wooden types*, and afterwards didst connect them with a thread to imitate writing. A treacherous servant surreptitiously obtained the honour of the discovery. But truth itself, though destitute of common and wide-spread fame—truth, I say, still remains.' No mention is there in this poem of *metal types*; a circumstance which, had he been robbed of such, as well as of *wooden ones*, would scarcely have been passed over in silence." \*

Meerman, pensionary of Rotterdam (says Mr. Willet), has, with honour to himself, stated the arguments used in the confutation of those urged by the writers of Haerlem, as well as those that seem to make for their advantage; if the reader makes a false judgment on the result, he is only to blame himself. Meerman hath furnished him with the means of making a right one, though prejudice in favour of his own country hath prevented him from doing it for himself.†

Several of the points in the preceding pages, upon the asserted invention of Coster, are so ably touched upon in the admirable Memoir of Mr. Willet,‡ that I cannot, in justice, forego the advantage of extracting from him, in preference to attempting the argument in any language of my own. Speaking of the account given by Junius,§ Mr. W. says, "it should be the first taken notice of; it is the fullest, and was probably the first, and on which all the subsequent ones have been taken, as Malinkrot hath been very particular in his observations on it. I will give what he says, although it may be thought tedious. He asks why Coster made choice of the *bark*, 'not the wood of the beech tree, to make his letters on; the bark must be too tender for the office assigned to them; secondly, as Coster was carving single letters on this bark, for the use and instruction of his grand-children, whether he could hope to make with his knife, on such materials, such correct letters as any school-master would have supplied him with? How could he dispose these letters, so as to compose a *word*, especially as he owns, in another place, that printer's ink was not then found out (to which

\* Lemoine, p. 7.

† See the Correspondence between Dr. Ducarel and Mr. Meerman, in N. & B.'s Origin of Printing.

‡ First printed in the Archæologia, vol. xi, and reprinted, 1820, by Mr. Hodgson of Newcastle.

§ Willet, p. 21, &c.

I must add, how could such tender materials bear the stroke of the printing-press?); and even when he had improved his bark types with leaden ones, simply, and not hardened with other metals, they must be found unequal to this great pressure; but his surprise is increased, when he considers the number to be so great, even after the theft by Fust, as to make vessels for holding liquors; he thinks it would have been more natural to have preserved them, and added such new ones as might be wanted to carry on such a lucrative trade as he allows it to have been; besides, these vessels, made with the reliques of the printing apparatus; must be made with very durable wood to have lasted till the time of Junius, about 140 years, and even Coster's house must have been well built, as they were then mostly of wood, to have lasted so long; but this house, and these vessels, seem to have been unknown to those early writers who treated the subject of early printing long before Junius took it up; he urges that Fust took his time wrong in committing the theft on Christmas-day, as that festival was more likely to increase the number of idle people, whose curiosity to discover something of an art so carefully concealed, exposed Coster's house to more danger than at any other time, and should have redoubled his vigilance; he observes that Fust, very absurdly, encumbered his flight with such a vast load (Chevillier supposes not less than 1,000lbs.) which, as he was acquainted with the secret of the art, he might so easily supply himself with, to any place he might fly to, and probably, without a crime, have established himself in; that after his flight, and getting out of a walled town, and that better guarded at that time than commonly, on account of the riots and debauchery incident to such a festival, he should stop at Amsterdam, within two hours easy walk, where he might be speedily apprehended, as the intercourse between the two towns was incessant; that he should then proceed no further than Cologne, where he might be secured; and lastly to Mentz, where he was allowed to settle quietly, and without molestation, or complaint to any magistrates about this robbery; he might thus recover all his types, &c. (if he could not do without them) and have renewed the profits of such a beneficial trade, instead of weakly giving them up, and converting the remainder

of his stock into drinking-vessels, or vessels for holding liquors; but it is laughable to hear an old fellow, Cornelius, fellow-servant with Fust and Coster, and then eighty years old, threatening what he would do with Fust if he lived a little longer, and could meet with him; the theft was in 1441, and Fust lived till 1466, twenty-five years after the theft, long enough to have allowed Cornelius time to execute these threats, and when he certainly was better able to execute them. Malinkrot's observations are, perhaps, sufficient to invalidate this account of Junius: I shall only observe, that this account of Junius is such a piece of oratory as is unnecessary in an investigation of truth, and seems to be built chiefly on popular opinion. As he appears to be diffident himself of the success of his testimony, he must allow us to be more so."

Mr. Willet, with that happy perseverance necessary to qualify himself for the pursuit after truth in this controversy, determined to become fully acquainted with the practical part of letter-founding and printing. Sensible how much, in such an inquiry, depended on a knowledge in both branches, he took great pains to make himself a perfect master of each, and found in Mr. Martin, hereafter spoken of as distinguishing himself in cutting and casting the types for Mr. Bulmer's Shakspeare, a ready and able master. This gives to his opinion an air of scientific precision, which it is a pleasure to follow. On the subject of the Oxford book, said to be printed by Corsellis, claiming priority over the works of Caxton, he says, "The strongest objection to this book being printed by Corsellis is, that it is said to be printed on wooder types or blocks," the only method which, according to all accounts, was used at Haerlem. Messrs. Bawyer and Nichols (Orig. of Print.—Adv. p. iv.) compromise the dispute thus. "They are of opinion that the Oxford press was prior to Caxton's, and think that those who have called Mr. Caxton 'the first printer in England,' and Leland in particular, meant that he was the first who practised the art with *fusile types*, and, consequently, 'first brought it to *perfection*,' which is not inconsistent with Corsellis's having printed earlier, at Oxford, with *separate cut types in wood*, the only method he had learnt at Haerlem. The speaking of Caxton as the first printer in England, in *this* sense of the expression, is not irreconcilable with the story of Corsellis." Now

what says Mr. Willett: "If they rest their faith on this foundation, they should have taken care to have seen the book. Mr. Herbert, who hath continued Ames's *Typographical Antiquities*, not only saw it, but examined it carefully, and hath given a fac-simile of the colophon, declares not only on his own authority, but that of the most eminent printers to whom he showed it, that it is printed with the *fusile separate metal* type, and not on wooden type or blocks; and if we may rely on the fac-simile exhibited by him, we may safely add, that it is performed with as beautiful a type as any we know from the most celebrated printer of that age. But now the wooden types are mentioned, may I be allowed to say, with Heineken, that the time may come when the writers on this subject will be ashamed to insist on them? There is no mention made of them in Schoëffer's account to Trithemius. *He* only talks of wooden *blocks*. Wooden types must be too weak, under any management, to bear the press, and must be soon broken; they could not bear washing and cleaning, they must *swell* with the moisture, and *shrink* in drying, and so never preserve their true shape and form for any time. We know, indeed, that they were attempted, but soon abandoned; and no entire book was probably ever printed with them. The notion of the *fuso-sculpte* so eagerly taken up by Meerman, seems to me to be still more absurd; and I am surprised that Bowyer and Nichols, eminent printers themselves, and therefore competent to have corrected Meerman in such an extravagant idea, should countenance and support him in it; I will venture to pronounce it *impossible*."—P. 16, 17.

"It may be curious, in this place, to trace the art through its several progresses. From the blocks of wood, which could only be employed on the work for which they were carved, an attempt was made to cut *moveable letters* on wood: but this, I am satisfied, went no farther than trials; and if Schoeffer's happy genius had not discovered the art of casting *matrices* and cutting punches, the art must have remained imperfect and barbarous. Many difficulties were still to be overcome; lead alone was too soft, and a mixture of hammered iron was added to it: and with this composition, to which tin was sometimes added, printing was carried on till latterly, when chemistry was called in to its aid, and by the addition of one pound of *regulus of antimony* to five pounds of

lead, a happy and complete composition hath been obtained, hard enough to bear the press, and yet soft enough to allow the knife, and even the *plane*, for the subsequent operations in fitting and completing the letters for the *press*. The punch, therefore, of steel; the mould of that and wood; the matrix of copper; and this composed metal, are all that are necessary for Letter-founding."—P. 61, 62.

The testimony of Hadrianus, then, is the only document on which the Dutch writers have relied, in their strenuous efforts to vindicate for Haerlem its chimerical honours.\* But, surely, an event so remarkable, so glorious for a country, would have been mentioned by contemporary authors, had there been the least foundation for the claim; yet no Dutch author, nor any work whatever of the fifteenth or sixteenth century, makes the least possible mention of the fact.†

Erasmus, who was born during the life-time of Gutenberg (1467), and who was probably writing within fifty years of the alleged time of Coster, is totally silent on the subject. Mr. Horne thus elegantly sums up his opinion on the claim in favour of the Dutch pretenders. After the conclusive arguments which he had previously adduced, "It is evident, therefore," says he, "that Haerlem is not the city where the Art of Printing was discovered. If we examine all the authors without exception who have written in favour of that city, we shall not find the least contemporary document on which to support their pretensions. Every assertion they make is reduced to the narrative of Junius, solely composed of hearsays, on which every one comments according to his fancy or prejudices. Yet, on the authority of this fable, have the Dutch proceeded to strike medals, engrave inscriptions, and erect statues, and other monuments, to the glory of the "immortal and incomparable first printer, Laurent Janssoen," whom they have sometimes represented to be a disturber of the public peace, and have condemned him as such; sometimes as a sacristan, or churchwarden; afterwards as a shetiff; then as a treasurer; and finally, as an illustrious branch of the House of Brederode, a descendant in the right line from the ancient sovereigns of Holland."‡

\* Horne, p. 147. See also the original passage in note A, p. cxvi.

† Ibid. p. 148.

‡ Ibid. p. 151.

“ Of all the authors to whom the world is indebted for a particular account of the discovery of printing, Abbot Trithemius justly claims pre-eminence ; both upon account of his living nearest to the time when the art originated, which, he tells us, was in his younger years ; as well as his care to derive his intelligence on the subject from the purest sources. We have two noble testimonies out of his Chronicle ; one from the first part, entitled ‘ *Chronicon Spanheimense*,’ wherein, speaking of the year 1450, he says, ‘ That about this time the art of printing and casting single types was found out a-new, in the city of Mentz, by one John Gutenberg, who having spent his whole estate in this difficult discovery, by the assistance and advice of some honest men, John Faust and others, brought his undertaking at length to perfection ; that the first improver of this art, after the inventor, was Peter Schoeffer de Gernsheim, who afterwards printed a great many volumes ; that the said Gutenberg lived at Mentz, in a house called *Zum-junghen*, but afterwards known by the name of the Printing-house.’ \* \* \* \* The next passage, which is fuller, and for its singularity and decisiveness deserves to be set down at length, is taken out of the second part of Trithemius’s Chronicle, intitled *Chronicon Hirsaugiense* : ‘ About this time (anno 1450), in the city of Mentz, in Germany, upon the Rhine, and not in Italy, as some writers falsely affirmed, the wonderful and till then unknown art of printing books by metal types (*characterizandi*) was invented and devised by John Gutenberg, citizen of Mentz, who, having almost exhausted his whole estate in contriving of this new method, and labouring under such insuperable difficulties, in one respect or other, that he began to despair of, and to throw up, the whole design ; was at length assisted with the advice and purse of John Faust, another citizen of Mentz, and happily brought it to perfection. Having, therefore, begun with cutting characters of the letters upon wooden planks, in their right order, and completed their forms, they printed the vocabulary called *Catholicon* ; but could make no farther use of those forms, because there was no possibility of separating the letters, which were engraven on the planks, as we hinted before. To this succeeded a more ingenious invention ; for they found out a way of stamping the shapes of every letter of the Latin alphabet, in what they called matrices, from which



' they afterwards cast their letters, either in copper or tin, hard  
 ' enough to be printed upon, which they first cut with their own  
 ' hands. It is certain that this art met with no small difficulties  
 ' from the beginning of its invention, as I heard thirty years ago  
 ' from the mouth of Peter Schoeffer de Gernsheim, citizen of  
 ' Mentz, and son-in-law to the first Inventor of the Art.\* For  
 ' when they went about printing the Bible, before they had worked  
 ' off the third quire, it had cost them already above 4,000 florins.  
 ' But the afore-mentioned Peter Schoeffer, then servant, and  
 ' afterwards son-in-law, to the first inventor, John Faust, as we  
 ' hinted before, being a person of great ingenuity, discovered an  
 ' easier method of casting letters, and perfected the art as we now  
 ' have it. These three kept their manner of printing very secret  
 ' for some time, until it was divulged by their servants, without  
 ' whose help it was impossible to manage the business, who  
 ' carried it, first to Strasburg, and by degrees all over Europe.  
 ' Thus much will suffice concerning the discovery of this wonder-  
 ' ful art, the first inventors of which were citizens of Mentz.  
 ' These three first discoverers of Printing, viz. JOHN GUTEN-  
 ' BERG, JOHN FAUST, and PETER SCHOEFFER, his son-in-law,  
 ' lived at Mentz, in a house called *Zum-junghein*, but ever since  
 ' known by the name of the Printing-house.'—*Palmer's Gen.*  
*Hist. of Printing, b. i, chap. iii. p. 9, 12; as quoted by M'Creery,*  
*The Press, p. 3, notes.*

I do not place much reliance upon the evidence of monuments  
 and inscriptions, in an inquiry like the present; but it is fair to  
 add, that the claim of Gutenberg is supported by this descrip-  
 tion of testimony. Luckombe affirms that "there is (that is, at

\* Mr. Willett [see ante p. 54] has accumulated a variety of evidence demon-  
 stratively conclusive against the pretensions of Haerlem, and in favour of  
 the claims of Mayence (see Horne, p. cxix, cxx, App.). Mr. Willett says, "this  
 seems to be as plain and as full an account of the discovery as we can expect;  
 few, if any, of the discoveries of the ancient arts, have reached us so well authen-  
 ticated and explained. We have here the son-in-law of the inventor of the art,  
 the principal improver of it himself by the introduction of the fusil and metal  
 types, giving this fair and modest account to Trithemius, honestly giving to Gut-  
 enberg the honour of the first invention. If his modesty and candour led him  
 to give up this praise to Gutenberg, what could induce him to withhold it  
 from Coster and Haerlem, if he had known (and know it he must) that any such  
 claim had existed?"

the time he wrote, and which I understand remains to this day) at Mentz, in the front of the house where Gutenberg lived,\* an inscription (of which the following is a copy), which was put up in the year 1507."

JOHANNI GUTTENBERGENSI MOGUNTINO,  
QUI PRIMUS OMNIUM LITERAS AERE IMPRIMENDAS INVENIT;  
HAC ARTE DE ORBE TOTO BENE MERENTI;  
YVO VINTIGENSIS  
HOC SAXUM PRO MONUMENTO POSUIT.

*Translation.*

THIS STONE IS PUT UP BY IVES OF WITIGEN, AS A TOKEN  
IN HONOUR OF JOHN GUTTENBERG OF MENTZ, WHO  
FIRST INVENTED PRINTING LETTERS MADE OF METAL,  
AND THUS DESERVED WELL OF ALL THE WORLD.

From the best attention, therefore, that I have been able to bestow in canvassing authors and compilers who have concentrated all the important arguments and opinions heretofore adduced to advocate the respective sides of this controversy, I think the conclusion may be satisfactorily drawn:—That, to GUTENBERG is due the high appellation of FATHER OF PRINTING: to SCHOEFFER that of FATHER OF LETTER-FOUNDING: and to FUST that of THE GENEROUS PATRON, by whose means the wondrous discovery, "THE NURSE AND PRESERVER OF THE ARTS AND SCIENCES," was brought so rapidly to perfection.

Though not able to learn the particular cause by which they were excited, we have reason to revere the inventive faculties of the author of this admirable art, while we are plentifully regaling upon the fruit of his labours. Never were human genius and industry crowned with so rich and ample a harvest. Instruments have been contrived to facilitate the progress of the artificer; machines have been invented to ease the toils of the labourer;

\* Lemoine says, "in the inner court of the College of Lawyers, by Ives of Witigen, or Venza, doctor of laws, and professor of that university."—P. 12.

but, by the discovery upon which our reflections have been here engaged, we are to look at the whole intellectual world as benefitted, exalted, and blessed. Curiosity is awakened; thought is made active, vigorous, and permanent; knowledge is accelerated; the powers of the human mind are wider and wider expanded; and virtue, truth, and human happiness rest upon the glorious result!

*Opmer, who was a native of Holland, and who died about 1595,* bestows the following elegant panegyric upon the Art and its Inventor, "That in the decline of the world, when the last day seemed to approach, so many men of accomplished learning and singular piety should break forth, like bright stars, with unusual lustre through the tempestuous clouds of deadly discord; so that you would have thought the world had been recovered from a long disease, and gradually re-assumed its lost strength, in the arts and sciences. This was effected by the assistance of that Art, which from metal characters, of letters ingeniously cast, disposed in the order in which we write, spread over with a convenient quantity of ink, and put under the press, has ushered into the world books in all languages, and multiplied their copies like a numerous offspring, and has obtained the name of **TYPOGRAPHY**. This Art of Printing was most certainly invented and brought to light by John Faust in the year 1440. It is amazing that the author of so important a discovery, and so generous a promoter of divine and human learning, should be unworthily forgotten, or only casually remembered as a mere artist. Surely such a person deserves a place amongst the greatest benefactors of mankind!"\*

I shall add another extract from Lemoine, to whom I have already been, and shall be still more indebted, for knowledge and information respecting the first promoters of this Art.

"Thus, in a compendious, but impartial manner, I have traced the rise and progress of an invention, the practice and improvement of which has altered the manners as well as the opinions of the whole world. Before the invention of this Divine Art, mankind were absorbed in the grossest ignorance, and oppressed under the most abject despotism of tyranny. The clergy, who before this æra held the key of all the learning in Europe, were themselves ignorant, though proud, presumptuous, arrogant, and artful; their devices were soon detected through the invention of

\* Lemoine, page 99.

Typography. Many of them, as it may naturally be imagined, were very averse to the progress of this invention; as well as the *brief-men*, or writers, who lived by their manuscripts for the laity. They went so far as to attribute this blessed invention to the Devil; and some of them warned their hearers from using such diabolical books as were written with the blood of the victims who devoted themselves to Hell, for the profit or fame of instructing others. Such was the fate of its first rise; but, like all other useful inventions, it soon soared far above the malignant reach of invidious objections: the more liberal part of mankind, amongst whom it is but justice to say were some ecclesiastics, gave it every necessary encouragement; and kings and princes became, for the first time, the patrons of learning. Genius, like beaten gold, spread over the world; and the latter end of the fifteenth century saw a complete revolution in the human mind; for this art brought with it that of discovering deception and exposing hypocrisy: and, by its rapid multiplication of copies, more could be accommodated with the labours of the learned, than before by the tedious operation of the solitary pen.

“ The Reformation, which, from various causes, changed the face and interest of most of the European States, was not a little forwarded by the ingenuity of printing. This art facilitated the reciprocal communication of dispute, and alternately assisted each sect in mutually supporting their favourite doctrines.

“ From the multitude of books produced in the sixteenth century, the world began to assume a new character and way of thinking; and notwithstanding the troubles, which at that time shook Europe to its center, some of the first order of geniuses rose to enlighten the world. A Bacon in England, succeeded by a Boyle, laid the foundation of the present system of philosophy, which Sir Isaac Newton so beautifully illustrated afterwards.

“ Its progress was not confined to Europe, or to the European languages. It penetrated to the East Indies. Some Danish Missionaries, sent to the African coast, had good success in converting a great number of the natives, and the Society for propagating the Gospel in foreign parts, established in London, sent, in 1669, the whole apparatus of a printing-house to Tranquebar, with proper workmen, and large quantities of paper, which they thankfully received, and immediately set to work. They have since printed

a fine quarto New Testament, Prayer-books, Catechisms, &c. in Portuguese, and several Eastern languages and characters, for promoting their pious design : and I have shown, in the historical parts, that it early reached the inhospitable coasts of Iceland and Russia, towards anno 1560.

“ Thé famous Thevet, historiographer to Henry III. of France, and a great traveller, gives the following account of its reception at Moscow : ‘ As for the Art of Printing, they (the Muscovites) had not the use of it until 1560 ; when it was discovered to them by a Russian merchant, who bought a number of types, &c. with which many neat editions were printed. Nevertheless, as at that period the Russian nation was equally clouded by superstition, and a consequent fear of enlightening the human mind, as other countries ; some of them hired several fellows privately to burn all their characters, apprehending that printing might make some change or confusion in their religion. And yet not the least inquiry or prosecution was made after this, either by the prince or his subjects.’ ”\*

The most ancient Russian printed book which has been discovered, is a Slavonic Psalter, bearing date *Kiev*, 1551, two years after a press was established in Moscow.†

It is stated that there are now fifteen Printing Offices in Petersburg, ten in Moscow, five in Wilna. In Revel, Dorpat, Cracow, two each ; and in the whole empire, eight or nine Letter Foundries. The present Emperor has established a Printing Office, on a large scale, at Petersburg, to which is now adding a Foundry ; but, to the honour of England, the whole is under the superintendence of British artists, the Messieurs Rutt. However, the press in Russia is still under the most severe shackles of arbitrary censorship. Not a book, pamphlet, or newspaper, can be printed or circulated without this previous submission to despotic authority : it is not unusual to see English newspapers with the honorable distinction of having whole paragraphs cut out, or defaced by a black patch, to render the obnoxious parts illegible.

The common reading character and language of Russia is the Slavonian. The copies of the New Testament distributed by the Petersburg Bible Society among the Russian army, is in this dialect. It is said to have been introduced into Russia by

\* Lemoine, p. 100.

† Bowring, on Russian Literature, 1821.

Cyrillus, in the ninth century; it consists of forty-two letters, whereas the modern Russ has only thirty-five. The Russian language is one of the richest, if not the richest of all the European languages, and contains a multitude of words which can only be expressed by compounds and redundant definitions in any [other?] northern tongues.\*

“ Little is known respecting the remote parts of Africa, called Abyssinia, and even those which are nearer, as Morocco, Fez, &c. yet it is certain they received the Art early from their neighbours, the Spaniards, or Portuguese, and encouraged it for a considerable time; yet, whatever be the reason, scarce any footsteps of it now remain, if Mr. S. Olon, the late French king’s ambassador to the king of Morocco, is to be believed, who affirms, that there is scarce one printing-house in it. He adds, that it is a piece of religion among them not to suffer any corn, horses, or books, to be exported; and that their fondness for books is the greater, by reason of their scarcity, since there is hardly a press in the whole empire.

“ The diffusion of knowledge, by this Art, was astonishing and rapid. The most bigoted, as well as the most liberal, joined in spreading its influence. Even the Jews, who are to this day so tenacious of their ancient customs, allowed the use of this Art to propagate their sacred books. Those palladiums of their faith and liberty then, for the first time, became mechanically impressed on paper.

“ Thus we see how early this Art was an auxiliary to the spreading the sacred light of the word of God, even among those of the most confined and prejudiced minds. Many religious establishments in Europe encouraged the Art of Printing, insomuch that they established Printing-offices within the walls of their monasteries; and, in fact, they were the most proper persons for such undertakings. Possessing more knowledge than the laity, and having more leisure, they were the better calculated to produce works of learning. Thus we find that in anno 1465, was published an edition of Lactantius’s *Institutes*, printed in *monasterio Sublacensi*, in the kingdom of Naples, in which the quotations from the Greek authors are printed in a very neat Greek letter.

“ The Greek tongue, which had lain dormant for centuries, began

\* Bowring.

to revive upon the invention of the Greek types, which was a little before the time of Aldus. In 1493, a fine edition of *Isocrates* was printed at Milan in folio, by Henry German and Sebastian Ex Pantremulo. But the beauty, correctness of his characters, and number of his editions, place him in a much higher rank than his predecessors; and his books in general are the most elegant of the time.

“ I fear it will be thought an arrogant attempt I have undertaken, in thus endeavouring to trace the consequences of an invention of which I am a devoted admirer; but I shall rely upon the reader’s candour, and beg leave to proceed. The seventeenth century found the world inquisitive; every encouragement was held out to learning, and men of talents were then judged the fittest for public affairs. Such, as might be expected, gave the most liberal encouragement to every species of knowledge and learning. Academies and societies were formed under royal auspices; institutions, public and private, vied with each other which should oblige the world most with their labours. Mechanics were not tardy in bringing to light their inventions and improvements; and it may undoubtedly be taken as a fact that the public were benefited by their united labours.

“ Gazettes and newspapers began to appear towards the end of the seventeenth century; polemical zeal was now somewhat abated, but party spirit ran high every where.

“ The middle of the present century (the eighteenth) saw a new order of things arise from industrious ingenuity, the consequence of the extension of this Art. Nothing will produce excellence, or superior effect, sooner than a rivalry in any art or science. Printers multiplied, and they also multiplied books. The French had long been in possession of their *Bibliothèque des Sçavans*. The *Gentleman’s* and *London Magazine* rose in 1731 and 1732; and these were succeeded by others, as the *Universal* in August 1747; and *Reviews* and *Annual Registers* soon followed. The province of these was, to keep a shrewd look out upon the works which teemed from the press; and the former in bringing young scions of genius forward, have done the greatest benefit to learning that posterity has to acknowledge.

“ Public spirit now declares itself in favour of public exertion, and Printing shares a liberal quota of encouragement and applause;

and from the universal patronage of readers, it cannot be deemed prophecy to declare, that this Art is fast verging to its acme of perfection.”\*

It seems to me that I cannot conclude this Section in any way more acceptable to my readers than by the following Eulogium upon the Art of Printing, written, and intended to have been published, by the late Earl Stanhope.

“ I participate in the encomiums bestowed by all former eulogists on this transcendant art, which may justly be considered as the nurse and preserver of every species of knowledge; and, while I look into history for an examination of the benefit which mankind has already derived from it, I feel equal, or even still more pleasure in anticipating that which it is yet capable of effecting, when, by being perfectly unfettered all over the globe, it will give rise to, and promote a system of universal education; and when, as a certain consequence of that education, all societies will direct their strenuous efforts towards bringing into complete operation that divine morality which has for its basis this simple, but sublime maxim, ‘ Do unto another that which you would wish ‘ another should do unto you.’

“ Printing, from its commencement, has always had some opponents, actuated from selfish interest; who, in many cases, possessed such influence over their fellow-men as to corrupt their judgments and decisions, whenever the question of its advantages or disadvantages to mankind came to be agitated. The monks, in particular, were its inveterate opposers, the great majority of them acting upon the spirit of an avowal made by the Vicar of Croydon, in a sermon preached by him at St. Paul’s Cross, when he declared, ‘ We must root out printing, or printing will root out us.’ Happily, this superior art withstood their hostility, and it became the main engine by which their artifices, invented to keep the people in superstition and ignorance, were detected and punished.

“ Though much good has already resulted from the use of printing, yet much of what it is capable of still remains to be accomplished; for its utmost utility is not to be looked for while there remains any restraint upon its practice throughout the world. The real philanthropist and philosopher cannot but view with regret the state of persecution under which printing labours in most of the

\* Lemoine, pp. 100—102.



Catholic countries in Europe, wherein it remains still subject to the control of bigotted ecclesiastics, who feel, as being still applicable to themselves, all the force of the declaration of the Vicar of Croydon. If, at the present day, they are not so bold as to attempt to annihilate it entirely, yet they watch over the productions of the press with such a scrutinizing eye, and impose such shackles upon it, as not to permit any thing to be printed but what has a tendency to uphold the iniquitous system of continuing the people in ignorance. Even in England, it cannot be disavowed that printing has many and powerful opponents; who attack it under various pretences, sometimes upon pretended allegations of danger to the state; sometimes upon general allegations of injuring society by its licentiousness; and there are some persons even so unblushing as to declare their aversion to printing, upon the ground that it is dangerous to give a too extended education to the lower classes of society.

“ This part of the subject might be greatly enlarged upon; but as that is not my present aim, I shall now content myself with the subjoined extracts from Dr. Knox.

“ ‘ The Art of Printing (he says), in whatever light it is viewed, ‘ has deserved respect and attention. From the ingenuity of the ‘ contrivance it has ever excited mechanical curiosity; from its ‘ intimate connection with learning, it has justly claimed historical ‘ notice; and from its extensive influence on morality, politics, ‘ and religion, it is now become a subject of very important speculation.’

“ Contrasting the good with the evil which accompanies printing, Dr. Knox observes, ‘ Though the perversion of the art is ‘ lamentably remarkable in those volumes which issue, with ‘ offensive profusion, from the vain, the wicked, and the hungry; ‘ yet this good results from the evil, that as truth is great and ‘ will prevail, she must derive fresh lustre by displaying the superiority of her strength in the conflict with sophistry.’ ”

## SECTION III.

*The Preface of Luckombe, as taken from Ames's Typographical Antiquities*  
*—Books esteemed real Treasures—Cicero's desire to form a Library—*  
*Instances of large Sums given for Books—Introduction of Printing—*  
*The downfall of Scribes and Illuminors—Alarms of the Priestcraft*  
*—University of Cambridge—Vicar of Croydon—Cardinal Wolsey—*  
*Share of Printing in effecting the Reformation—Freedom of the Press*  
*—Usefulness of the Art—Introduction into England—Digression on the*  
*value of Books before Printing was invented—Opposition of Scribes*  
*and Monks.—CAXTON.—Attempts to rob him of the glory—*  
*Refutation of the Arguments against him, and Proofs for him—His*  
*Press at Westminster—Sketch of his Life and Character—His Book*  
*of the Game of Chess, the first printed in England, 1471—The*  
*Dedication—Caxton's Type—Fac Simile—Characteristics of the First*  
*Printed Books.*

## PREFACE

WHEREAS it appears from reason and antient history, that in the most early ages of the world mankind had industriously invented other means of communicating their ideas than merely by the voice, not only that they might with freedom converse at a distance, but also to enable them to preserve and transmit to their posterity the most valuable deeds, and most useful discoveries made in the world; they esteemed books, those curious repositories of the sentiments and actions of men, as a real treasure, and the happy possessors, who well understood the subjects they contained, were caressed by the wise, and favoured by the great, and consequently were the only truly learned, with whom all prudent princes and philosophers chose to advise.

• When I decided upon inserting this Preface, I imagined it to have been written by Mr. LUCKOMBE, for his Book. I have since found it to be Mr. AMES's Preface to the original edition of his *Typographical Antiquities*; its value is by no means lessened by the knowledge of its real author, but it ought to have been acknowledged. Some trifling alterations were made in the language, which is here restored; and the paragraphs added by Luckombe are inclosed in brackets.

Books being thus useful and curious, the learned thought it worthy the chief labour of their lives either to compile or collect those valuable tracts, and imagined themselves distinguished from mankind more or less as they excelled in the bulk or goodness of their libraries: of which I cannot produce a greater instance than what Dr. Conyers Middleton says in the Life of Cicero, p. 136 and 137. ‘Nor was he (speaking of Cicero) less eager in making a collection of Greek books, and forming a library, by the same opportunity of Atticus’s help. This was Atticus’s own passion, who, having free access to all the Athenian libraries, was employing his slaves in copying the works of their best writers, not only for his own use, but for sale also, and the common profit both of the slave and the master; for Atticus was remarkable, above all men of his rank, for a family of learned slaves, having scarce a foot-boy in his house who was not trained both to read and write for him. By this advantage he had made a very large collection of choice and curious books, and signified to Cicero his design of selling them; yet seems to have intimated withal, that he expected a larger sum for them than Cicero would easily spare; which gave occasion to Cicero to beg of him, in several letters, to reserve the whole number for him till he could raise money enough for the purchase.’ ‘Pray keep your books,’ says he, ‘for me, and do not despair of my being able to make them mine; which, if I can compass, I shall think myself richer than Crassus, and despise the fine villas and gardens of them all.’ Again, ‘Take care that you do not part with your library to any man, how eager soever he may be to buy it; for I am setting apart all my little rents to purchase that relief for my old age.’ In a third letter, he says, ‘That he had placed all his hopes of comfort and pleasure, whenever he should retire from business, on Atticus’s reserving these books for him.’ Again, in p. 453, ‘Atticus lent him two of his librarians to assist his own, in taking catalogues, and placing the books in order; which he calls the infusion of a soul into the body of his house.’

And among other writers on this subject, Mr. Watson, in his History of Printing, tells us, from an epistle of Antonius Bononia Becatellus, surnamed Panorme, to Alphonsus king of Naples and Sicily, lib. 5, epist. *Significasti mihi nuper ex Florentia, &c.* ‘You lately wrote to me from Florence, that the works of Titus Livius

'are there to be sold, in very handsome books; and that the price of each book is 120 crowns of gold: therefore I entreat your majesty, that you cause to be bought for us Livy, whom we used to call The King of Books, and cause it to be sent hither to us. I shall in the mean time procure the money which I am to give for the price of the book. One thing I want to know of your prudence, whether I or Poggius have done best; he, that he might buy a country-house near Florence, sold Livy, which he had writ in a very fair hand; and I, to purchase Livy, have exposed a piece of land to sale: your goodness and modesty have encouraged me to ask these things with familiarity of you. Farewell, and triumph.' There are several passages which shew the great value and esteem of manuscripts, and that the manner of their conveyance was by notaries, as lands, &c.

[Nor was it in Italy only that books were sold at this enormous price, but in France also, as appears by what Gaguin wrote to one of his friends who had sent to him from Rome to procure a Concordance for him: 'I have not to this day found out a Concordance, except one, that is greatly esteemed; which Paschasius, the bookseller, has told me is to be sold, but the owner of it is abroad; and it may be had for a hundred crowns of gold.']\*

I (the late Mr. Ames), have a folio manuscript in French verse called, *Romans de la Rose* (from whence Chaucer's translation), on the last leaf of which is wrote, *Cest lyuir costa au palas de Parys quarante coronnes dor, sans mentyr*; that is, This book cost at the palace of Paris 40 crowns of gold, without lying. (About 33*l.* 6*s.* 6*d.* sterling.)

[Galen says, in his Commentary upon the Third of the Epidemics, and upon the First Book of the Nature of Man, that Ptolemeus Philadelphus gave to the Athenians fifteen talents, with exemption from all tribute, and a great convoy of provisions, for the autographs and originals of the Tragedies of Eschylus, Sophocles, and Euripides.]\*

\* Fifty years were sometimes employed to produce one single volume. At the sale of Sir W. Burrell's books, May 1796, was a MS. Bible on vellum, beautifully written with a pen, and illuminated, which had taken upwards of half a century to perform; the writer, Guido de Jars, began it in his 40th year, and did not finish it till he had accomplished his 90th, anno 1294, in the reign of Philip the Fair.

[Brassicanus says, 'The emperor Frederick III knew no better gratuity for John Capnion, who had been sent to him on an embassy by Edward of Wittemberg, than by making him a present of an old Hebrew Bible. Upon the whole, Manuscripts, or rather Books, were so scarce in those days, that they were not sold but by contracts, upon as good conditions and securities as those of an estate: among many other instances of the like kind, there is one in the library of the College of Laon, in the city of Paris, made in the presence of two notaries, in the year 1332.' In those times the opulent only could procure books, the poor being entirely debarred by their excessive price; whereas now, by the Art of Printing, books may be procured on every science, and the inventions and improvements of every art may be attained by people of small fortunes.]

[Another instance of the high estimation in which books were held in old times, is to be seen in the front of the Manuscript Gospels belonging to the public Library of the University of Cambridge, written in an old hand in Latin and Anglo-Saxonic, given to the University by the learned Theodore Beza. 'This book was presented by Leofric, Bishop of the Church of St. Peter's in Exeter, for the use of his successors.' This Leofric was Chancellor of England in the reign of Edward the Confessor, and died in 1071 or 1072; and by his bequest may be clearly perceived its value.]

About the time of our king Henry II, as I have somewhere read, their manner of publishing the works of authors was, to have them read over for three days successively before one of the universities, or other judges, appointed by the public; and, if they met with approbation, copies of them were then permitted to be taken, which were usually done by monks, scribes, illuminors and readers, brought or trained up to that purpose for their maintenance.

At the time that printing was introduced, and a little after, the Scribes used their utmost efforts to excel, being willing to keep their places, and would say, such a book was old, and would add, unprofitable; but such an one was new, neat, elegantly wrote, easy to be read, &c. which method of proceeding, by the way, may have occasioned the loss of many a good composition. Indeed, before this noble Art of Printing by separate types made

of metal was found out, there were but few authors in comparison to the great increase of learned men since. But as the method of increasing and propagating books by writing was excessively tedious and expensive, so that few could encourage it but sovereign princes, or persons of great wealth, the bulk of mankind was in a manner deprived of those truly valuable advantages resulting from books; which alone sufficiently shews how greatly we are indebted to the inventors of that useful, or, as I may justly say, divine Art of Printing. We have now no occasion to wait the slow result of the transcriber, but with a little labour and easy expense may store our libraries with all the knowledge of our learned progenitors; and have it in our power, with a little study, to be masters of those arts, which they only attained to with the greatest labour and industry. And I am persuaded, if any one would be at the trouble to compare the present body of our people, in regard to literature and their capacities in affairs, with those of our ancestors, who flourished 300 years ago, when there was no printing, they will readily acknowledge, that this curious art hath not a little contributed to the benefit and improvement of mankind. •

[These proceedings for the advancement of learning and knowledge alarmed the ignorant and illiterate monks; insomuch that they declaimed from the pulpits, ‘ There was a new language discovered called Greek, of which people should beware, since it was that which produced all the heresies : that in this language was come forth a book called the New Testament, which was now in every body’s hands, and was full of thorns and briers : that there was also another language now started up which they called Hebrew, and that they who learned it were turned Hebrews.’ Mere in England, the great Erasmus tells us, his publishing the New Testament in its original language met with a great deal of clamour and opposition; that one college in the University of Cambridge, in particular, absolutely forbade the use of it. ‘ These,’ says he, ‘ object to us the feigned authority of synods, and magnify the great peril of the Christian faith and the danger of the Church, which they pretend to support with their shoulders, who are much fitter to prop a waggon. And these clamours they disperse among the ignorant and superstitious populace, with whom, having the reputation of being

' great divines, they are very loth to have their opinions called in question, and are afraid that when they quote the Scripture wrong, as they often do, the authority of the Greek and Hebrew verity should be cast in their teeth, and that by and by appear to be a dream, which was by them given out for an oracle.' Accordingly the Vicar of Croydon in Surry is said to have expressed himself to the following purpose in a sermon which he preached at Paul's Cross about this time, ' We must root out Printing, or Printing will root out us. ]

[The discovery of Printing contributed greatly to the production of learned men in Europe. Lord Herbert, in his *Life of King Henry VIII*, p. 147, supposed that Cardinal Wolsey stated the effects of this Art to the Pope thus : ' That his holiness could not be ignorant what diverse effects this new invention of printing had produced : for, it had brought in, and restored, books and learning ; so together it hath been the occasion of those sects and schisms which daily appeared in the world, but chiefly in Germany ; where men begin now to call in question the present faith and tenets of the Church, and to examine how far religion is departed from its primitive institution. And that which particularly was most to be lamented, they had exhorted lay and ordinary men to read the Scriptures, and to pray in their vulgar tongue ; and if this was suffered, besides all other dangers, the common people at last might come to believe, that there was not so much use of the clergy. For if men were persuaded once they could make their own way to God, and that prayers in their native and ordinary language might pierce Heaven as well as Latin ; how much would the authority of the mass fall ? For this purpose, since printing could not be put down, it were best to set up learning against learning ; and by introducing able persons to dispute, to suspend the laity between fear and controversy. This at worst would yet make them attentive to their superiors and teachers. ]

It may shew upon the whole the notions which prevailed, and what the contenders had to say, for the space of 120 or 130 years ; which takes in a period of time perhaps the most remarkable of any which our annals afford ; a period when BRITAIN roused herself from amidst various superstitions, and sat down on the seat of liberty where she now remains. I think I may have

leave to say, the art of Printing had no small share in the glorious Reformation. The Holy Scriptures were printed in our mother tongue; and the people themselves saw the impositions of the monks, &c. This art in its infancy was patronized by the learned and great; and they encouraged our first printer, William Caxton, to begin and carry on so laudable and useful an undertaking, and he gratefully and honestly owned it in his books.

And here I should be tempted to say something concerning the free use and liberty of the Press, but as it has been touched upon by the famous Milton and others, I choose to drop it, and frankly acknowledge, that it requires greater wisdom and penetration to settle its bounds than I am capable of.

\* \* \* \* \*

[The usefulness of the art is so universally acknowledged it needs no proof; every one knows, without the invention of this Art, the productions of great men would have been confined in the possession of a few, and of no utility to posterity. In short, what would the Moderns know of the sciences, did not Printing furnish them with the discoveries of the Ancients? All the eulogiums we can bestow on the invention, and the honours we pay it, are far deficient of its merits; and, we believe, few will deny it when they consider the vast expenses which our forefathers were at to procure manuscripts, of which we have given a few instances.]



## INTRODUCTION OF THE ART INTO ENGLAND.

*(Continued from Luckombe.)*

THE late learned and ingenious Dr. Conyers Middleton,\* principal Librarian of Cambridge, printed, in 1735, a curious Dissertation concerning the Origin of Printing in England, from whence we have extracted the following account :

It was a constant opinion delivered down by our historians, that the Art of Printing was introduced and first practised in England by William Caxton, a mercer and citizen of London ; who, by his travels abroad, and a residence of many years in Holland, Flanders, and Germany, in the affairs of trade, had an opportunity of informing himself of the whole method and process of the art ; and by the encouragement of the great, and particularly of the abbot of Westminster, first set up a press in that Abbey, and began to print books soon after the year 1471.

This was the tradition of our writers ; till a book, which had scarce been observed before the Restoration, was then taken notice of by the curious, with a date of its impression from Oxford, anno 1468, and was considered immediately as a clear proof and monument of the exercise of printing in that University, several years before Caxton began to practise it.

This book, which is in the public library at Cambridge, is a small volume of forty-one leaves in quarto, with this title : “ *Expositio Sancti Jeronimi in Symbolum Apostolorum ad Papam Laurentium* :” and at the end, “ *Explicit expositio, &c. impressa Oxonie, & finita An. Dom. M.CCCC.LXVIII. xvii die Decembris.*”

The appearance of this book robbed Caxton of a glory that he had long possessed, of being the introducer of printing to this kingdom ; and Oxford carried the honour of the first press. The only difficulty was, to account for the silence of history in an event so memorable, and the want of any memorial in the University itself, concerning the establishment of a new art amongst them, of such use and benefit to learning. But this likewise was thought to be cleared up, by the discovery of a Record, which

\* Doctor Middleton appears to have been the first English writer on the ORIGIN OF PRINTING in England.—H.

had lain obscure and unknown at Lambeth-house, in the register of the see of Canterbury, and gives a narrative of the whole transaction, drawn up at the very time.

An account of this Record was first published in a thin quarto volume, in English; with this title, "The Original and Growth of Printing, collected out of History and the Records of this kingdom; wherein is also demonstrated, that Printing appertaineth to the Prerogative Royal, and is a Flower of the Crown of England. By Richard Atkyns, esq., London. Whitehall, April 25th, 1664. By order and appointment of the right hon. Mr. Secretary M<sup>or</sup>rice, let this be printed. Thomas Rycaut, London: printed by John Streater, for the Author, 1664."

It sets forth in short, that as soon as the Art of Printing made some noise in Europe, Thomas Bouchier, archbishop of Canterbury, moved king Henry VI. to use all possible means to procure it to be brought into England: the king approving the proposal, dispatched one Mr. Robert Turnour (who was then master of the robes, and highly in favour with the king) into Flanders, furnished with money for the purpose; \* who took to his assistance William Caxton, a man of abilities, and knowledge of the country; and these two found means to bribe and entice over into England one Frederick Corsellis, an under-workman in the Printing-house at Haerlem, where John Gutepberg had lately invented the art, and was then personally at work: which Corsellis was immediately sent down to Oxford under a guard, to prevent his escape, and to oblige him to the performance of his contract; where he produced the book before mentioned, but without any name of the printer. Those who have not the opportunity of consulting Atkyns's book, which is not common, may find the story more at large in Mr. Maittaire's Annals, or Palmer's History of Printing, &c.—*See Post.*

From the authority of this Record, some later writers declare Corsellis to be the first printer in England, viz. Mr. Wood, the learned Mr. Maittaire, Palmer, and one Bagford, an industrious man, who published proposals for a History of Printing. But it is strange that a piece so fabulous, and carrying such evident marks of forgery, could impose upon men so knowing and inquisitive.—*Stower, p. 22.*

\* One thousand marks were judged necessary; towards which sum the Archbishop contributed three hundred.

For first, The fact is laid quite wrong as to time ; near the end of Henry the sixth's reign, in the very heat of the civil wars ; when it is not credible that a prince, struggling for life as well as his crown, should have leisure or disposition to attend to a project that could hardly be thought of, much less executed, in times of such calamity.—*Ib.* p. 23. The printer, it is said, was graciously received by the king, made one of his sworn servants, and sent down to Oxford with a guard, &c. all which must have passed before the year 1459 ; for Edward IV. was proclaimed in London, in the end of it, according to our computation, on the 4th of March, and crowned about the Midsummer following ; and yet we have no fruit of all this labour and expense till near ten years after, when the little book, before described, is supposed to have been published from that press.

Secondly ; The silence of Caxton, concerning a fact in which he is said to be a principal actor, is a sufficient confutation of it : for it was a constant custom with him, in the prefaces or conclusions of his works, to give an historical account of all his labours and transactions, as far as they concerned the publishing and printing of books. And, what is still stronger, in the continuation of the *Polychronicon*, compiled by himself, and carried down to the end of Henry the sixth's reign, he makes no mention of the expedition in quest of a printer, which he could not have omitted had it been true ; whilst in the same book he takes notice of the invention and beginning of printing in the city of M<sup>e</sup>ntz.

There is a further circumstance in Caxton's history, that seems inconsistent with the Record ; for we find him still beyond sea, about twelve years after the supposed transaction, learning with great charge and trouble the Art of Printing ; which he might have done with ease at home, if he had got Cörsellis into his hands, as the recorder imports, so many years before : but he probably learnt it at Colögne, where he resided in 1471, and whence books had been first printed with a date the year before.

To the silence of Caxton, we may add that of the Dutch writers : for it is very strange, as Mr. Chevallier observes, if the story of the Record be true, that Adrian Junius, who has collected all the groundless ones that favour the pretensions of Haerlem, should never have heard of it.

But thirdly ; The most direct and internal proof of its forgery

is, its ascribing the origin of printing to Haerlem; where John Gutenberg, the inventor, is said to have been personally at work, when Corsellis was brought away, and the art itself to have been first carried to Mentz by a brother of one of Gutenberg's workmen: for it is certain, beyond all doubt, that printing was first invented and propagated from Mentz. Caxton's testimony seems alone to be decisive; who, in the continuation of the Polychronicon, says, "About this time (viz. anno 1455), the crafte of empyrting was first found in Mogounce in Almayne, &c." He was abroad in the very country and at the time, when the first project and thought of it began, and the rudest essays of it were attempted; where he continued for thirty years, viz. from 1441 to 1471: and, as he was particularly curious and inquisitive after this new art, of which he was endeavouring to get a perfect information, he could not be ignorant of the place where it was first exercised. This confutes what Palmer conjectures, to confirm the credit of the Record, that the compiler might take up with the common report, that passed current at the time in Holland, in favour of Haerlem; or probably receive it from Caxton himself: for it does not appear that there was any such report at the time, nor many years after; and Caxton, we see, was better informed from his own knowledge: and, had Palmer been equally curious, he could not have been ignorant of this testimony of his in the very case.

Besides the evidence of Caxton, we have another contemporary authority, from the Black Book, or Register of the Garter, published by Mr. Anstis,\* where, in the thirty-fifth year of Henry VI. anno 1457, it is said, "In this year of our most pious king, the art of printing books first began at Mentz, a famous city of Germany."

Fabian also, the writer of the Chronicle, an author of good credit, who lived at the same time with Caxton, though some years younger, says, "This yere (viz. 35th of Henry VI.) after the opynyon of dyverse wryters, began in a citie of Almaine, namyd Mogunce, the crafte of empyrtynge bokys, which sen that tyme hath had wonderful encrease." These three testimonies have not been produced before, that we know of; two of them were communicated by Mr. Baker, who of all men was the most able, as well as the most

willing, to give information in every point of curious and uncommon history.

We need not pursue this question any farther; the testimonies commonly alleged in it, may be seen in Mr. Maittaire, Palmer, &c. and we shall only observe, that we have full and authentic evidence for the cause of Mentz, in an edition of Livy from that place, 1518, by John Schoeffer, the son of Peter, the partner and son-in-law of John Faust: where the PATENT OF PRIVILEGE GRANTED BY THE EMPEROR TO THE PRINTER, the prefatory epistle of Erasmus, the epistle dedicatory to the prince by Ulrich Hutten, the epistle to the reader, of the two learned men who had the care of the edition; all concur in asserting the origin of the art for that city, and the invention and first exercise of it to Faust: and Erasmus, particularly, who was a Dutchman, would not have decided against his own country, had there been any ground for the claim of Haerlem.

But to return to the Lambeth Record: as it was *never heard of before the publication of Atkins's book*, so it has never since been seen or produced by any man; though the registers of Canterbury have on many occasions been diligently and particularly searched for it. They were examined, without doubt, very carefully by archbishop Parker, for the compiling of his *Antiquities of the British Church*; where, in the life of Thomas Bouchier, though he congratulates that age on the noble and useful invention of printing, yet he is silent as to the introduction of it into England by the endeavours of that archbishop; nay, his giving the honour of the invention to Strasburg, clearly shews, that he knew nothing of the story of Corsellis conveyed from Haerlem, and that the Record was not in being in his time. Palmer himself owns, That it is not to be found there now; for that the late earl of Pembroke assured him, that he had employed a person for some time to search for it, but in vain.

On these grounds we may pronounce the Record to be a forgery;\* yet all the writers above-mentioned take pains to support its credit, and call it an authentic piece.

\* "The whole narrative is an absurd fabrication, and has been treated with proper ridicule and severity by Dr. Middleton, and Oxonides."—*Dib. Bib. Antiq.* i. xcvi.

Atkins, who by his manner of writing seems to have been a bold and vain man, might possibly be *the inventor*; for he had an interest in imposing it upon the world, in order to confirm the argument of his book, that *Printing was of the Prerogative Royal*; in opposition to the Company of Stationers, with whom he was engaged in an expensive suit of law, in *defence of the King's patents*, under which he claimed some *exclusive powers of printing*. For he tells us, that upon considering the thing, he could not but think that a public person, more eminent than a mercer, and a public purse, must needs be concerned in so public a good; and the more he considered, the more inquisitive he was to find out the truth. So that he had formed his hypothesis before he had found his Record; which he published, he says, as a friend to truth; not to suffer one man to be intitled to the worthy achievements of another; and as a friend to himself, not to lose one of his best arguments of intituling the king to this art. But, if Atkins was not himself the contriver, he was imposed upon at least by some more crafty; who imagined that his interest in the cause, and the warmth that he shewed in prosecuting it, would induce him to swallow\* for genuine, whatever was offered of the kind.

We have now cleared our hands of the Record: but the book stands firm, as a monument of the exercise of printing in Oxford six years older than any book of Caxton with date. The fact is strong, and what in ordinary cases passes for certain evidence of the age of books; but in this, there are such contrary facts to balance it, and such circumstances to turn the scale, that to speak freely, makes the date in question to have been falsified originally by the printer, either by design or mistake, and an x to have been dropt or omitted in the age of its impression.

Examples of the kind are common in the course of printing. It has been observed that several dates have been altered very artfully after publication, to give them the credit of greater antiquity. They have at Haerlem, in large quarto, a translation into Dutch of *Bartholomæus de proprietatibus rerum*, printed anno m.cccc.xxxv, by Jacob Bellart: this they show to confirm their claim to the earliest printing, and deceive the unskilful. But Mr. Bagford, who had seen another copy with a true date, discovered the cheat; by which the L had been erased so cunningly,

\* The reader will be aware that I am still copying from Luckombe.—H.

that it was not easy to perceive it. But besides the frauds of an after-contrivance, there are many false dates originally given by the printers; partly by design, to raise the value of their works, but chiefly by negligence and blunder. There is a Bible at Augsburg, of ann. 1449, where the two last figures are transposed, and should stand thus, 1494: Chevillier mentions three more, one at Paris of ann. 1443; another at Lyons, 1446; a third at Basil, 1450; though printing was not used in any of these places till many years after. Orlandi describes three books with the like mistake from Mentz; and Jo. Koelhoff, who first printed about the year 1470, at Cologne, has dated one of his books anno M.CCCC. with a c omitted; and another, anno 1458; which Palmer imputes to design rather than mistake.\*

But what is most to our point is a book from the famous printer, Nicholas Jenson,† of which Mr. Maittaire gave the first notice, called *Decor Puellarum*, printed anno M.CCCC.LXI. All the other works of Jenson were published from Venice, between anno 1470 and 1480, which justly raised a suspicion that an x had been dropt from the date of this which ought to be advanced ten years forward; since it was not credible that so great a master of the art, who at once invented and perfected it, could lie so many years idle and unemployed. The suspicion appeared to be well grounded from an edition of Tully's Epistles, at Venice, the first work of another famed printer, John de Spira, anno 1469; who, in the four following verses, at the end of the book, claims the honour of being the first who had printed in that city:—

Primus in Adriacâ formis impressit ænâ  
 Urbe libros Spirâ genitus de stirpe Johannes.  
 In reliquis sit quanta, vides, spes, lector, habenda,  
 Quam labor hic primus calami superaverit artem.

It is the more current opinion, confirmed by the testimony of contemporary writers, that Jenson was the first printer at Venice; but these verses of John de Spira, published at the time, as well as the place, in which they both lived, and in the face of his rival, Jenson, without any contradiction from him, seem to have a weight too great to be over-ruled by any foreign evidence whatsoever.

\* Horne, p. 186.

† See Sect. vii.

These instances, with many more that might be collected, show the possibility of my conjecture; and, for the probability of it, the book itself affords sufficient proof; for, not to insist on what is less material, the neatness of the letter, and regularity of the page, &c. above those of Caxton; it has one mark that seems to carry the matter beyond probable, and to make it even certain, viz. the use of signatures, or letters of the alphabet placed at the bottom of the page, to show the sequel of the sheets and leaves of each book: an improvement contrived for the direction of the book-binders;\* which yet was not practised or invented at the time when this book is supposed to be printed; for we find no signatures in the books of Faust or Schoeffer, at Mentz, nor in the more improved and beautiful impressions of John de Spira, and Jenson, at Venice, till several years later. There is a book in the public library at Cambridge that seems to fix the very time of their invention, at least in Venice, the place where the art itself received the greatest improvements: *Baldi Lectura super Codic.* &c. printed by John de Colonia and John Manthen de Gherretzem, anno M.CC.CC.LXXIII. It is a large and fair volume in folio, without signatures, till about the middle of the book, in which they are first introduced, and so continued forward: which makes it probable that the first thought of them was suggested during the time of the impression. They were used at Cologne, anno 1475; at Paris, 1476; by Caxton not before 1480; but if the discovery had been brought into England, and practised at Oxford twelve years before, it is not probable that he would have printed so long at Westminster without them.

Mr. Palmer, indeed, says that Anthony Zarot was esteemed the inventor of signatures, and that they are found in a Terence printed by him at Milan, in 1470, in which year he first printed. Allowing them to be in the Terence, and Zarot the inventor, it confutes the date of our Oxford book as effectually as if they

\* In the infancy of printing, they had likewise a *Registrum Chartarum* for the convenience of the binders; to draw this, at the end of each volume, they collected the signatures, and the first words of the first four sheets of each alphabet. To abridge it, they afterwards contented themselves to express the signatures, and how often each letter was repeated; but the *registrum* has been now long disused.—*Rees*.



were of later origin at Venice, as there is reason to imagine from the testimony of all old books.

What further confirms the opinion is, that from the time of the pretended date of this book, anno 1468, we have no other fruit or production from the press at Oxford for eleven years next following; and it cannot be imagined that a press, established with so much pains and expense, could be suffered to lie so long idle and useless; whereas, if a conjecture be admitted, all the difficulties that seem insuperable and inconsistent with the supposed æra of printing there, will vanish at once. For, allowing the book to have been printed ten years later, anno 1478, then the use of signatures can be no objection; a foreign printer might introduce them, Caxton follow his example, and the course of printing and sequel of books published from Oxford will proceed regularly:—

Expositio Sancti Jeronimi in Simbolum Apostolorum, Oxon. 1478

Leonardi Aretini in Arist. Ethic. Comment. - ib. 1479

Ægidius de Roma, &c. de Peccato Originali - ib. 1479

Guido de Columna de Historia Trojana, per T. R. ib. 1480

Alexandri ab Hales, &c. expositio super 3 Lib. de Animâ  
per me Theod. Rood - - - ib. 1481

Franc. Aretini Oratoris Phalaridis Epist. e Græco in  
Latin. Versio.—Hoc opusculum in Alma Universitate  
Oxonis, a natali Christiano ducentesima & nonagesima  
septima Olympiade feliciter impressum est. [That is] 1485

Hoc Theodoricus Rood, quem Colloria misit

Sanguine Germanus, nobile pressit opus;

Atque sibi socius Thomas fuit Anglicus Hunte:

Dii dent ut Venetos exuperare queant!

Quam Jenson Venetos docuit vir Gallicus artem,

Ingenio didicit terra Britanna suo.

Cælatos Veneti nobis transmittere libros

Cedite, nos aliis vendimus, O Veneti.

Quæ fuerat vobis ars primum nota, Latini\*

Est eadem nobis ipsa reperta premens.†

\* In the 'Additional Remarks' at the end of Bowyer and Nichols's *Origin of Printing*, it is suggested that the reading of the word *Latini* might be the vocative case plural, *O Romans*.

† This word stood originally contracted thus *præ*—which has been supplied by Dr. Middleton as *premens* and by Dr. Ducarel as *præsens*.

*Quamvis sejunctos toto canit orbe Britannos  
Virgilius, placet his lingua Latina tamen.\**

These are all the books printed at Oxford, before 1500, that have hitherto made their appearance and we have any certain notice of. We have inserted the colophon and verses of the last, because they have something curious and historical in them. We know of but another instance of the date of a book computed by Olympiads—*Ausonii Epigrammatum libri*, &c. printed at Venice, 1472, with this designation of the year at the end—"A Nativitate

\* *Translation*.—This little Work was auspiciously imprinted in the pious University of Oxford, in the two hundred and ninety-seventh Olympiad from the Birth of Christ.

[Reckoning each Olympic Term to consist of five years, instead of four, the date of this book will accord with the year 1485.]

Theodoric Rood, a German born,  
Of the city of Cologne,  
That he this curious book did print,  
To all men maketh known;  
And his good partner, Thomas Hunte,  
An Englishman he was:  
Now aid them Heav'n! that so they may  
Venetian skill surpass.

A man of France, nam'd Jenson, taught  
The Venetians this fair art,  
Which Britain, by her industry,  
Did to herself impart.  
Engraved books to send to us,  
Which in deep lore excel,  
Cease, O Venetians! yield to us—  
We to all others sell.

The language, Romans, which by you,  
So long before was known  
Is now at length by us attain'd  
And used with our own.  
The Britons severed from the world,  
Though Virgil truly sung,  
They now can well his works peruse  
In his own Latin tongue.

*Christi ducentesima nonagesima quinta Olympiadis anno 2,*" where the printer, as in the present case, follows the common mistake, both of the ancients and moderns, of taking the Olympiad for a term of five years complete; whereas it really included but four, and was celebrated the fifth; as the Lustrum likewise of the Romans. In our Oxford book the year of the Olympiad is not distinguished, as in that of Venice, so that it might possibly be printed somewhat earlier, and nearer to the rest, in order of time: but as the 7th verse seems to refer to the statute of the 1st of Richard III. prohibiting the Italians from importing and selling their wares in England by retail, &c. excepting books written or printed,\* which act passed 1483; so that this book of Rood's could not be printed before that year. The third verse rescues from oblivion the name of an English printer, Thomas Hunte, not mentioned before by any of our English writers, nor discovered in any other book. But what is the most remarkable, and worthy the greatest stress, is, that in the sixth verse, the art and use of printing is affirmed to have been first set on foot, and practised in this island by our own countrymen; which must consequently have a reference to Caxton, who has no rival of this country to dispute the honour with him. And so we are furnished at last from Oxford itself, with a testimony that overthrows the date of their own book.

Theodoric Rood, we see, came from Cologne, where Caxton had resided many years and instructed himself in the art of printing, 1471; and being so well acquainted with the place, and particularly the printers of it, might probably be the instrument of bringing over this or any other printer, a year or two before (if there really was any such) to be employed at Oxford; and the obscure tradition of this fact gave rise to the fiction of the record. But,

\* This act says, "Provided always, that this act, or any parcel thereof, or any other act made, or to be made, in this said parliament, shall not extend, or be in prejudice, disturbance, damage, or impediment, to any artificer, or merchant stranger, of what nation or country he be, or shall be of, for bringing into this realm, or selling by retail, or otherwise, any books written or printed, or for inhabiting within this said realm for the same intent, or any scrivener, illuminor, reader, or printer of such books, which he hath, or shall have to sell by way of merchandize, or for their dwelling within this said realm, for the exercise of the said occupation; this act, or any part thereof notwithstanding."

however this be, it seems pretty clear, that Caxton's being so well known at Cologne, and his setting up a press at home immediately after his return from that place, which could hardly be a secret to Rood, must be the ground of the compliment paid to our country, and the very thing referred to in the verses.

There is another book, in the public library at Cambridge, without the name of printer or place; which, from the comparison of its types with those of Rood, is judged to be of his printing, and added to the catalogue of his works; but the identity of the letter in different books, though a probable argument, is not a certain one for the identity of the press.

Besides this early printing at Oxford, there are several proofs of the use of it, likewise, about the same time, in the city of London, much earlier than some writers have imagined, with the names of the first printers there, who are not taken notice of by them; viz. John Lettou and Will. de Machlinia. Their productions were on a rude and coarse Gothic character, more rude than Caxton; and, from both these printers in partnership, may be seen the first edition of the famous Littleton's Tenures printed at London, in a small folio, without date; which his great commentator, the lord chief justice Coke, had not seen or heard of: for in the preface to his Institutes, he says, that this work was not published in print either by judge Littleton himself, or Richard his son; and that the first edition, that he had seen, was printed at Rouen in Normandy *ad instanciam Richardi Pynson*, printer to king Henry VIII. They have this edition also in the library at Cambridge, but it is undoubtedly later by thirty or forty years than the other we are speaking of; which, as far as we may collect from the time noted above, in which John Lettou printed, was probably published, or at least put to the press by the author himself, who died ann. 1481.

We shall now return to Caxton, and state, as briefly as we can, the positive evidence that remains of his being the first printer of this kingdom; for what has already been alleged is chiefly negative or circumstantial. And here, as before hinted, all our writers before the Restoration, who mention the introduction of the art amongst us, give him the credit of it, without any contradiction or variation. Stowe, in his Survey of London, speaking of the 37th year of Henry VI. or ann. 1458, says, "the noble science of printing was

about this time found at Magunze by John Guttemberg, a knight ; and William Caxton, of London, mercer, brought it into England, about the year 1471, and practised the same in the Abby of Westminster." Trussel gives the same account in the history of Henry VI. and sir Richard Baker in his Chronicle: and Mr. Howell, in his *Londinopolis*, describes the place where the Abbot of Westminster set up the first press for Caxton's use, in the Almonry or Ambry. As a confirmation of this opinion, Mr. Newcourt, in his *Repertorium*, tom. i. p. 721, has it thus: " St. Ann's, an old chapel, over against which the lady Margaret, mother to king Henry VII. erected an alms-house for poor women, which is now (in Stowe's time) turned into lodgings for singing-men of the college. The place, wherein this chapel and alms-house stood, was called the Eleemosinary or Almonry, now corruptly the Ambry [Aumbry], for that the alms of the abbey were there distributed to the poor; in which the abbot of Westminster erected the first press for book-printing, that ever was in England, about the year of Christ 1471, and where William Caxton, citizen and mercer of London, who first brought it into England, practised it." This chapel was in a retired place, and free from interruption; and from this, or some other chapel, 'tis supposed the name of Chapel has been given to all printing-houses in England ever since.\* But above all, the famous John Leland, library keeper to Henry VIII, who, by way of honour, had the title of " The Antiquary," and

\* . . . . . Each printer hence, howe'er unblest his walls,  
E'en to this day, his house a CHAPEL calls.

M'CREEERY, "*The Press*," p. 18.

It is most probable that Caxton, after the manner observed in other monasteries, erected his press near one of the chapels attached to the aisles of the abbey, and his *Printing-office* might have superseded the use of what was called the *Scriptorium* of the same. No remains of this once interesting place can now be ascertained; indeed, there is a strong presumption, that it was pulled down in making alterations for the building of Henry VIIIth's chapel; for if Henry made no scruple to demolish the chapel of the Virgin (See Pennant's *London*, p. 78, 3rd Edit.) in order to carry into effect his own plans for erecting the magnificent one which goes by his own name, the office of the Printer stood little chance of escaping a similar fate! According to Bagford, " Caxton's office was afterwards removed into King-street, but whereabouts, or what sign, is not known." See *Dibdin's Typ. Antiq.* vol. i. p. ci. cil.

lived near to Caxton's own time, expressly calls him the first printer of England, and speaks honourably of his works: and as he had spent some time in Oxford, after having first studied and taken a degree at Cambridge, he could hardly be ignorant of the origin and history of printing in that University. We cannot forbear adding, for the sake of a name so celebrated, the more modern testimony of Mr. Henry Wharton, who affirms Caxton to have been the first that imported the Art of Printing into this kingdom; on whose authority the no less celebrated M. du Pin styles him likewise the first printer of England.

To the attestation of our historians, who are clear in favour of Caxton, and quite silent concerning an earlier press at Oxford, the works of Caxton himself add great confirmation: the rudeness of the letter, irregularity of the page, want of signatures, initial letters, &c. in his first impressions, give a prejudice at sight of their being the first productions of the art amongst us. But besides these circumstances, notice has been taken of a passage in one of his books, that amounts, in a manner, to a direct testimony of it:—"Thus end I this book, &c. and for as moche as in wrytyng of the same my penne is worn, myn hande wery, and myn eyen dimmed with overmoche loking on the whit paper—and that age crepeth on me dayly—and also because I have promysid to dyverce gentilmen and to my frendes to adresse to hem as hastily as I myght this sayd book, therefore I have practysed, and lerned at my grete charge and dispense to ordeyne this sayd book in prynte after the maner and forme as ye may here see, and is not wretow with penne and ynke as other bokes ben, to thende that every man may have them attones, for all the books of this storje named, the Recule of the Histories of Troyes, thus empyrnted as ye here see, were begonne in oon day and also finished in oon day, &c." Now this is the very style and language of the first printers, as every body knows, who has been at all conversant with old books. Faust and Schoeffer, the inventors, set the example in their first works from Mentz, by advertising the public at the end of each that they were not drawn or written by a pen (as all books had been before), but made by a new art and invention of printing or stamping them by characters or types of metal set in forms. In imitation of whom the succeeding printers, in most cities of Europe, where the

art was new, generally gave the like advertisement, as we may see from Venice, Rome, Naples, Verona, Basil, Augsburg, Louvain, &c. just as our Caxton, in the instance above.

In Pliny's Natural History, printed at Venice, we have the following verses :—

Quem modo tam rarum cupiens vix lector haberet ;  
 Qulq; etiam fractus pœne legendus eram :  
 Restituit Venetis me nuper Spira Johannes ;  
 Exscripsitq; libros ære notante meos.  
 Fessa manus quondam, moneo, calamusq; quiescat :  
 Namq; labor studio cessit & ingenio. M.CCCC.LXVIII.

At the end of Cicero's Philippic Orations :—

Anser Tarpeil custos Jovis, unde, quod alis  
 Constrepere, Gallus decedit ; Ultor adest  
 ULDRICUS GALLUS : ne quem poscantur in usum,  
 Edocuit pennis nil opus esse tuis.  
 Imprimi ille die, quantum non scribitur anno.  
 Ingenio, haud noceas, omnia vincit homo.

In a Spanish History of Rodericus Santius, printed at Rome :—

“ De mandato R. P. D. Roderici Episcopi Palentini Auctoris  
 hujus libri, ego UDALRICUS GALLUS sine calamo aut pennis eund.  
 librum impressi.”

In Eusebius's Chronicon, printed in Latin at Milan :—

Omnibus ut pateant, tabulis impressit ahenis  
 Utile Lavania gente Philippus opus. “  
 Hactenus hoc toto rarum fuit orbe volumen,  
 Quod vix, qui ferret tædia, scriptor erat.  
 Nunc ope Lavaniæ numerosa volumina nostri  
 Ære perexiguo qualibet urbe legunt.

As this is a strong proof of his being our first printer, so it is a probable one that this very book was the first of his printing. Caxton had finished the translation of the two first books at Cologne, in 1471 : and having then good leisure, resolved to translate the third at that place, in the end of which we have the passage recited before. Now, in his other books, translated, as this was, from the French, he commonly marks the precise time

of his entering on the translation, of his finishing it, and of his putting it afterwards into the press; which used to follow each other with little or no intermission, and were generally completed within the compass of a few months; so that in the present case, after he had finished the translation, which must be in or soon after 1471, it is not likely that he would delay the impression longer than was necessary for the preparing his materials; especially as he was engaged by promise to his friends, who seem to have been pressing and in haste, to deliver copies of it to them as soon as possible.

But as in the case of the first printer, so in this of his first work, we have a testimony also from himself in favour of this book: for we have observed that, in the recital of his works, he mentions it the first in order, before "the Boke of Chesse," which seems to be a good argument of its being actually the first. "When I had accomplished dyvers werkys and hystorys translated out of Frenshe into Englyshe at the requeste of certayn lordes, ladyes, and gentylmen, as the Recuyel of the Hystoryes of Troye, the Boke of Chesse, the Hystorye of Jason, the Hystorye of the Mirrour of the World—I have submysed myself to translate into Englyshe the Legende of Sayntes, called Legenda Aurea in Latyn—and Wylyam, Erle of Arondel, desyred me—and promysed to take a resonyble quantyte of them—sente to me a worshipful gentylman—promysing that my sayd lord should, duryng my lyf, give and graunt to me a yerely fee, that is to note, a bucke in sommer and a doo in wynter," &c.

All this, added to the common marks of earlier antiquity, which are more observable in this than in any other of his books, viz. the rudeness of the letter, the incorrectness of the language, and the greater mixture of French words than in his later pieces, makes us conclude it to be his first work, executed when he came fresh from a long residence in foreign parts. Nay, there are some circumstances to make us believe that it was actually printed abroad at Cologne, where he finished the translation, and where he had been practising and learning the art; for, after the account given above, of his having learnt to print, he immediately adds, "whiche boke I have presented to my said redoubtid lady Margrete, Duchesse of Burgoyne, &c. and she hath well acceptid hit, and largely rewarded me," &c. which seems to imply his



continuance abroad till after the impression as well as the translation of the book. The conjecture is much strengthened by another fact attested of him—that he did really print at Cologne the first edition of *Bartholomæus de proprietatibus rerum*, in Latin; which is affirmed by Wynkyn de Worde, in an English edition of the same book, in the following lines:—

And also of your charyte beare in remembraunce  
The soule of William Caxton, first printer of this boke,  
In Laten tongue at Coleyn, himself to advaunce,  
That every well disposyd man may thereon loke.

It is certain that the same book was printed at Cologne, by Jo. Koelhof, and the first that appears of his printing, 1470, whilst Caxton was at the place and busying himself in the art; and if we suppose him to have been the encourager and promoter of the work, or to have furnished the expense of it, he might possibly, on that account, be considered at home as the author of it.

It is now time to draw to a conclusion, to avoid being censured for spending too much pains on an argument so inconsiderable; where the only view is to set right some points of history that have been falsely or negligently treated by our writers, and, above all, to do a piece of justice to the memory of our worthy countryman, WILLIAM CAXTON, and not suffer him to be robbed of the glory so clearly due to him of having first introduced into this kingdom an art of great use and benefit to mankind: a kind of merit that, in the sense of all nations, gives the best title to true praise, and the best claim to be commemorated with honour to posterity: and it ought to be inscribed on his monument, what is declared of another printer, Bartholomeus Bottonus of Reggio—  
“PRIMUS EGO IN PATRIA MODO CHARTAS ÆRE SIGNAVI, ET  
NOVUS BIBLIOPOLA FUI,” &c.\*

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THE first biographer of Caxton was the reverend John Lewis, minister of Margate, in Kent, the early friend and patron of Mr. Ames: in 1737 he published “The Life of Mayster Wylliam Caxton of the Wealde of Kent; the first Printer in England. In

\* So far Luckombe.

which is given, an Account of the Rise and Progress of the Art of Prynting in England, during his time, till 1493. Collected by John Lewis, Minister of Mergate in Kent ;" royal 8vo.

He was a native of that part of Kent which was formerly denominated the *Wealde*, from the wood with which it abounded ; but the exact time of his birth has not been recorded by his biographers.\* In his preface to *The History of Troy*, Caxton has mentioned the place of his nativity, but unfortunately the day, the month, and even the year, are alike omitted. Circumstances, however, appear to supply this deficiency ; and from their concurrence, we are enabled, with a tolerable degree of precision, to fix the time of his birth about the year 1412. Of his parents little more is known, than that they were respectable in their character, and decent in their circumstances ; but nothing appears in their history to require any digressive retrospection. In another preface Caxton informs us, that he received his learning from his parents. This, however, his biographer intimates, amounted to nothing more than reading, writing, and a knowledge of arithmetic ; which, in those days of darkness, included no small portion of a liberal education ; and of this learning, he received the greater part from his mother.

As nothing is known of his early years, it is probable that he remained under the paternal roof until he had attained the age of seventeen or eighteen, at which time he was removed to London, and put an apprentice with Mr. Robert Large, an eminent mercer, in the parish of St. Olave's, Old Jewry. This gentleman was chosen sheriff in 1430, and had the honour of being Lord Mayor of London, in 1489. It appears that Caxton served him with much fidelity ; since, as a testimony of his esteem, he bequeathed to him a legacy of 20 marks,† which, at this period, was no inconsiderable sum.

Caxton, on the death of his master, and on receiving his legacy,

\* Carter, in his *History of Cambridgeshire*, says, " Caxton was a Cambridgeshire man, born at Caxton, in that county, from which he takes his name." Though nothing can possibly, in the way of proof, exceed in absurdity such proof as this, yet I suppose geométricians would scarcely be willing to lend me their phrase, *demonstratio ad absurdum*, to express my contempt of an idea so ridiculously preposterous.

† This legacy has been variously stated, 23 marks, 34 marks, &c. ; but the will, preserved in the Prerogative Office, proves it to have been 20 marks.

resolved to pay a visit to foreign countries. He accordingly, on leaving his native land, having acquired an intimate acquaintance with trade, embarked in the character of a merchant, agent, or factor;\* and, during thirty years, took up his occasional abode in Brabant, Flanders, Holland, and Zealand. But his knowledge of commercial transactions which he acquired abroad, rather increased than diminished his reputation at home, notwithstanding his long and continued absence.

In the year 1464, his name was joined with that of Richard Whitehill, esq. in a commission from Edward IV, to conclude a treaty of trade and commerce between him and the Duke of Burgundy. This circumstance shows, that his name was not unknown at the English court; and that the report of his talents and integrity had been sufficiently favourable to raise him to this exalted office.

About four years after the previous transaction, the sister of Edward was married to the young Duke of Burgundy, at which time Caxton was incorporated in her retinue. He has himself recorded, that he was "servant of her Grace, and that he received of her an yearly fee, and many other great and good benefits." In what capacity he stood, we have not been informed; but as her Grace occasionally found fault with his English, and desired him to correct his language, we may infer that he was treated with a degree of familiarity, which could not belong to a subordinate domestic.

Printing had now been invented about 18 years, and carried to an unexpected degree of perfection. It was practised at Mentz in Germany; but the art had been kept a profound secret from the world. "Books," however, Mr. Caxton has observed, "were not multiplied at this period, in a manner so extensive as might have been expected;" and little doubt can be entertained as to the accuracy of his statement, since his restless curiosity would not permit him to remain ignorant of such an event.

His worthy patroness, the Duchess of Burgundy, urged him to undertake the translation into English, of a French book, entitled

\* "It is pretty certain (says Mr. Dibdin) that mercers, in the time of Caxton, were general merchants, trading in all kinds of goods, and that they united a love of literature and of books with their other multifarious concerns. Hence, probably, Caxton acquired his passion for books and learning—a passion which never seems to have deserted him."

“Recuyell of the Historyes of Troy.” This seems to have been projected by her, with a design to introduce the Art of Printing into England, whenever a favourable opportunity should offer.

The little knowledge which Caxton had acquired of the French tongue, and his partial forgetfulness of the English, after a residence in foreign parts of nearly thirty years, led him to think himself but badly calculated for such an undertaking. His patroness, however, urging him to begin, he entered on his work, though with much reluctance; but after proceeding a little way in his translation, he dropped it altogether for nearly two years. The Duchess at length sent for him, to inquire into the progress he had made, and to read what he had translated. Caxton produced what he had finished, and she examined three or four leaves, with the English of which she found some fault; but instead of discouraging him, he was desired to resume his labours. Being unwilling to incur her displeasure by disobedience, he renewed his application, and soon brought his work to a conclusion. It was begun in 1468, and was finished in 1471. The Duchess received it kindly, and handsomely rewarded him for his trouble.

In the year 1462, Mentz was taken by the Duke of Saxony; in consequence of which, most of the artificers employed by John Fust, or Faustus, the great inventor of printing, were scattered abroad; and there can be little doubt that Caxton, who at this time resided near Mentz, availed himself of this opportunity to make himself acquainted with an art, the knowledge of which he had spared neither expense nor trouble to obtain. It is generally understood, that by the aid of these men, he established a printing press at Cologn, where he printed the first edition of the work he had translated. Such copies as were preserved bore all the marks of antiquity. The letters were rude, and the language was incorrect, and more mixed with French terms than any of his expressions were after his return to England. This, Mr. Lewis, in his Life of Caxton, thinks to be the first book that he ever printed.

While residing at Cologne, he became acquainted with Wynkyn de Worde, and Theodoric Rood, a native of that place, and Thomas Hunte, his own countryman, who were all printers. De Worde came afterwards to England with Caxton, and continued with him to the time of his death. The others soon followed, and

settled in Oxford, where they established a press, and printed books in Latin.

The number of books printed by Caxton, at Cologne, is not known with more precision, than the exact time of his coming into England. The same uncertainty rests on the title of the first book that ever issued from an English press. Mr. Lewis asserts, that the "Game and Play of Chess," was the most early specimen, and that it appeared in the year 1472, or 1473, and in this opinion he is confirmed by others; while, on the contrary, it is contended, that this supposition involves difficulties which cannot easily be overcome.

In 1468, the Earl of Warwick formed a conspiracy to dethrone Edward IV, and so successful was he in the commencement of his attempt, that he compelled the King to flee into Flanders. From this place, having procured assistance from the Duke of Burgundy, he returned, slew Warwick, defeated his army, and regained his throne. Caxton had not been unknown to him prior to this event. But of this favourable circumstance he is said to have availed himself, and to have come into England about this time, under the royal protection. It is, however, an admitted fact, that Caxton was at Cologne in 1471. Hence, some have concluded, that he occasionally visited England before that time, to make arrangements respecting the establishment of printing in this country; but that he continued his business at Cologne, until the necessary preparations were made; so that according to these statements, he can scarcely be considered as fully at work in this country until 1473 or 1474.

The first book printed by Caxton, that has any date, is said to have been printed at Westminster, about six years after 1471. But Mr. Caxton expressly informs us, that his book, the "Game of Chess," was printed on the last day of March, 1471. Unfortunately, however, he does not say whether it was done in England or Cologne, and it is now perhaps totally impossible to ascertain the fact.

Of Caxton's typographical labours, between the years 1471 and 1474 we have no recorded account, although it is extremely probable, that a curious and active mind like his, just engaged in the exercise of a newly-discovered and important art, would have turned its attention to a variety of objects for publication: neither

has any information been obtained of the exact period when he returned to England, and introduced the Art of Printing into the metropolis. Thus much, however, is certain, that previously to the year 1477, Caxton had quitted the Low Countries, and in that year was fairly at work in Westminster, but whether in the Abbey or in his own house is not certain. At that period, Thomas Milling, Bishop of Hereford, held the abbotship of Saint Peter's *in commendam*; he has been represented as a lover of learning, and is said to have fostered Caxton in his own house, and to have assigned him for his business a part of the Abbey. Caxton had, no doubt, brought over with him the necessary materials and implements, but the particular spot where he first brought them into use, or fixed the first press, cannot now be exactly traced. A cipher introduced by Caxton into many of his books, said to denote the year 1474, has been adduced as an evidence of the year in which he began to print in England; but the exact time when this cipher was first used, can hardly be determined with exactness. It is known to have been inserted in 1480; but how many years prior to this, is involved in uncertainty.

In 1478, several books were printed by Caxton, of which the titles have been preserved; but nothing can be inferred, either from their numbers or their contents, except the progress of the art, which in England had only just started into existence. During this year, Mr. Caxton buried his father, who appears to have lived with him at Westminster. In the accounts of the warden of the parish-church of St. Margaret, the following article is inserted. "Item. The day of bureyinge of William Caxton for ij torches and iiij tapers xx d."

Mr. Caxton continued to pursue his business with reputation and success, from this period, until the year 1491 or 1492, during which intermediate years, numerous volumes issued from his press. But few rivals, however, appeared to share his fame, or to divide his emoluments. In the year 1483, no more than four printing-presses are known to have been established in England. These are, Caxton in Westminster, Rood and Hunte in Oxford, an anonymous one in St. Alban's, and De Machlinia, London. During this same year, 1483, an act of Parliament was passed, giving leave "to any artificer or merchant to bring into this realm and sell any books whether written or printed." Another act

states as a reason for the former, that "few printers within this realm could well exercise the craft of printing."

It appears, that Caxton continued his employment at Westminster, but not in the Abbey, until the time of his death. This event took place, according to the account given by the churchwardens, and in Mr. Lewis's observations on it, between June 1491, and June 1492. It is not improbable that it was near the former period, as Mr. Ames has limited the time to 1491. Of the death and burial of William Caxton, the following memorial has been preserved in the account of the wardens of the parish church of St. Margaret, Westminster, from the 17th of May, 1490, to the 3rd of June, 1492, viz. 1492. "Item; atte bureyng of William Caxton for iiij torches...vis. viii d. Item, for the belle atte same bureynge...vi d."

Mr. Lewis seems to think, as no mention is made either of Caxton's wife or children, that he was never married. Palmer's continuator, however, says of R. Pynson, that "he was son-in-law to Caxton;" but for this assertion, no evidence being produced, the fact has been much doubted. Pynson it appears was a printer. And it seems highly probable, if he had really married Caxton's daughter, that he would have succeeded him in his business, which it is well known was not the case. It does not appear that Caxton left any will, or at least, if he did, that will cannot be found. A discovery of this document would remove all doubts from this question, and enable us to know to whom he bequeathed his property.

As a merchant, Caxton appears to have been a man of strict integrity; and as a tradesman, when he established printing, he was duly attentive to his business.

Whoever turns over his printed works, must contract a respect for him, and be convinced that he preserved the same character through life of an honest, modest man; greatly industrious to do good to his country, to the best of his abilities, by spreading among the people such books as he thought useful to religion and good manners, which were chiefly translated from the French.\* The novelty and usefulness of his art recommended him to the special notice and favour of the Great; under whose protection, and at whose expense, the greatest part of his works were pub-

\* Dr. C. Middleton, p. 20.

lished. Some of them are addressed to Edward IV; his brother the Duke of Clarence; and their sister the Duchess of Burgundy; in whose service and pay he lived many years, before he began to print; as he oft acknowledges with great gratitude. He printed likewise for the use, and by the express order, of Henry VII; his son Prince Arthur; and many of the principal Nobility and Gentry of that age: all which confirms the notion of his being the First Printer; for he would hardly have been so much caressed and employed, had there been an earlier and abler artist all the while at Oxford, who yet had no employment at all for the space of eleven years.

It has been generally asserted and believed, that all his books were printed in the Abbey of Westminster; yet we have no assurance of it from himself, nor any mention of the place before 1477: so that he had been printing several years without telling us where. There is one mistake, however, worth the correcting, that the writers have universally fallen into, and taken up from each other, that John Islip was the Abbot who first encouraged the Art, and entertained the artist in his house: whereas you will find upon inquiry, that he was not made Abbot till four years after Caxton's death; and that Thomas Milling was Abbot in 1470, made bishop of Hereford a few years after, and probably held the Abbey in commendam in 1485, in which John Estney next succeeded: so that Milling, who was reputed a great scholar, must have been the generous friend and patron of Caxton, who gave that liberal reception to an art so beneficial to learning.

This shews how unsafe it is to trust to common history, and how necessary to recur to original testimonies, where we would know the state of facts with exactness. Mr. Echard, at the end of Edward IVth's reign, among the learned of that age, mentions William Caxton as a writer of English history, but seems to doubt whether he was the same with the printer of that name. Had he ever looked into Caxton's books, the doubt had been cleared; or had he consulted his Chronicle of England, which it is strange that an English historian could neglect, he would have learnt at least to fix the beginning of that reign with more exactness, as it is remarked before, just two years earlier than he has placed it.

There is no clear account left of Caxton's age: but he was



certainly very old, and probably above fourscore, at the time of his death.\* In the year 1471 he complained, as may be seen, of the infirmities of age creeping upon him and feebling his body; yet he lived twenty-three years after, and pursued his business with extraordinary diligence, in the Abbey of Westminster, till the year 1494, in which he died; not in the year following, as most who write of him affirm. This appears from some verses at the end of a book, called, "*Hilton's Scale of Perfection*," printed in the same year.

Infynite laud with thankynges many folde  
 I yelde to God me socouryng with his grace  
 This boke to finyshe whiche that ye beholde  
 Scale of Perfeccion calde in every place

Whereof th auctor Walter Hilton was  
 And Wynkyr de Worde this hath sett in print  
 In William Caxstons hows so fyll the case  
 God rest his soule. In joy ther met it stynt.

Impressus anno salutis M.CCCC.LXXXXIII.

His books are printed on paper made of the paste of linen rags, very fine and good, and not unlike the thin vellum on which they used to write their books at that time.

Notwithstanding he had printed for the use of Edward VI, and Henry VII, there are no grounds for the notion which Palmer takes up, that the first Printers, and particularly Caxton, were sworn Servants and Printers to the Crown; for Caxton gives not the least hint of any such character or title: however, it seems to be instituted not long after his death; for of his two principal workmen, Richard Pynson, and Wynkyn de Worde, the one was made Printer to the King; the other to the King's mother, the Lady Margaret. Pynson gives himself the first title, in "*The Imitation of the Life of Christ*," printed by him at the command of Lady Margaret, who had translated the fourth book of it from the French, 1504; and Wynkyn de Worde assumes the second, in "*The Seven Penitential Psalms*," expounded by Bishop Fisher, and printed in the year 1509.

\* The Roxburge Club, at the Anniversary Meeting, June 1819, resolved to erect a Monument, with a black-letter inscription, to the memory of Caxton.

If, however, the art, or those who practised it, sought the royal favour and countenance, it was a privilege which monarchs might glory to confer. The benevolent of mankind, and more especially kings, as the fathers of their people, cannot bestow more valuable gifts on their wide-extended family, than by encouraging among them the exercise of an investigation so adapted to their instruction; so calculated for their improvement in social and in public virtue.\*

All our writers on Printing observe, that Caxton distinguished the books of his printing by a particular device, consisting of the initial letters of his name, with a cipher between, which they interpret to stand for 74, and to refer to the first year of his printing in England; but it was the opinion of Dr. Middleton, that he began to use this cipher near the end of his life, and in his latest works; The Boke of Eneydos, printed in 1489, being the first it appeared in, and it generally appeared in those he afterwards published.†

Mr. Caxton's first performances are very rude and barbarous. Lewis says, "he used a letter resembling the hand-writing then in use. His *d*, at the end of a word, is very singular. He used the characteristics which we find in English manuscripts before the Conquest, Instead of commas and periods, he used an oblique stroke, thus /, which the Dutch printers do to this day in their Gothic impressions. His letter was peculiar and easily known, being a mixture of Secretary and Gothic as to shape; and sometimes of Great Primer as to size;‡ especially in printing proper names. He had a way of joining almost any two characters together. In his titles he used the German Text, or what our printers call the Gothic, of the size of Great Primer, and sometimes he mixed it with his Secretary or common print, as our printers now do the italic. Like other printers of his time, he never used any direction or catch-word, but placed the signature

\* Stower, p. 32.

† Horne in his Bibliography, gives three cuts of the devices used by Caxton, but each consists of the same Letters and Cipher, varying in the display and ornaments.

‡ For more particulars and fac-similes of his type, see the Section on Type-Founding.

where that now stands; and rarely numbered his leaves, and never his pages. In most of his books he only printed, as the custom then was, a small letter at the beginning of the chapters, to intimate what the initial or capital letter should be, and left that to be made by the illuminator, who wrote it with a pen, with red, blue, or green ink; but in some of his books he used two-line letters of a Gothic kind. As he printed long before the present method of adding the Errata at the end of books was used, his extraordinary exactness obliged him to take a great deal more pains than can easily be imagined; for, after a book was printed off, his method was, to revise it, and correct the faults in it with red ink; this being done to one copy, he then employed a proper person to correct the whole impression."

So far as any memorials of Caxton's moral character have been preserved, the circumstances are much in his favour. He has uniformly been represented, as always having the fear of God and a deep sense of religion resting upon his mind. It is not, however, to be expected, that he should have risen above those fogs and clouds, which, prior to the Reformation, involved the moral world in darkness. His attachment to the papal doctrine, and to the ceremonials of the Romish church, seemed always to partake of sincerity, even when it led him to advocate the absurdities which prevailed. In the crusades he found much to commend, and but little to blame; and was ready on most occasions to defend these fanatical expeditions against all who presumed to question their propriety. To the pilgrimages of his day, and to those of his ancestors, he was much devoted, though it does not appear that he actually engaged in any of those painful journeys which he seemed so much to admire in others: This, however, seems to have arisen from the circumstances of his situation in life; and it ought not to be considered as a proof of his insincerity. To the writings of Chaucer he was much attached; and such was his friendship for the poet, that he desired people to pray for his soul, in which exercises there can be no doubt that he also devoutly engaged. There is written in a very old hand, in a *Fructus Temporum* of Mr. Ballard's, of Camden in Gloucestershire, the following note. "Of your charite pray for the soul of Mayster Wyllyam Caxton, that in hys tyme was a man of moche

ornate and moche renomme wysdome and connyng, and decesed full crystenly the yere of our Lord m.cccc.lxxxxi.

“ Moder of Merci shyld hym from thorribul fynd.  
And bryng hym to lyff eternall that neuyr hath ynd.”

But these superstitions may rather be considered as characteristic of the age in which Caxton lived, than as peculiarities exclusively applicable to himself. The books which he published were almost wholly of a moral tendency, and the prefaces to several, that he occasionally wrote, partook of the same spirit. His errors, therefore, were rather those of the judgment than of the heart; on which account they are more entitled to the sigh of pity than to the sneer of contempt. To draw a line between vincible and invincible ignorance on all occasions, is not the province of mortals. This can only be done by that All-wise Being, who, without the possibility of error, can always distinguish between infirmity and vice; and whose goodness arranges those various dispensations under which his creatures are placed.

For a Catalogue of the Books printed by Caxton, and his immediate successors, I shall refer my reader to the Rev. Mr. Dibdin's *Typographical Antiquities*, where they are most minutely described. In this place I must confine the account to those which were the first, or most remarkable, of their productions.

The first book known to be printed in English, and by Caxton, is intituled, *Recuyel of the Histories of Troy*;\* which, notwithstanding it was not printed in England, yet being printed by him, and being full of information, we begin with it, which we hope will be well received. It was printed in 1471. After he had finished the translation, which must have been in the year 1471, or soon after, he would not, of course, delay the impression longer than necessary; since, as he informs us in the conclusion of the third

\* In the Court of Burgundy, he became intimate with Raoul le Fevre, Chaplain to the Duke, whose *Recuyell of the Histories of Troye*, he translated in 1468, and published his English version in 1471. The original was the first book printed by Caxton; it bears date 1464-7. It is amply described by Mr. Dibdin, in his *Typographical Antiquities*, Vol. I. The “Oration of John Russel, on Charles Duke of Burgundy being created a Knight of the Garter (1469)”, was the second; and the translation of the former was the third book which issued from his press.—*Horne*, p. 168.

volume of that work, he was engaged by promise to his friends, who seem to have been pressing and in haste, to deliver copies of it to them as soon as possible. This it is likely he printed at Cologne. In the recital of his works he names this before the *Game of Chess*. It bears marks, likewise, of earlier antiquity than any other, in the rudeness of its letter, the incorrectness of the language, and the great mixture of French words found in it.

**The Game at Chess.** As this was the first book printed in England we shall insert the dedication "To the right noble, right excellent and vertuous prince George, duc of Clarence, erle of Warwick and Salisburie, grete chamberlayn of Englonde, and leutenant of Ireland, oldest brother of kynge Edward, by the grace of God kynge of Englonde and of Fraunce, your most humble servant, William Caxton, amonge other of your servantes, sends unto yow peas, helthe, joye, and victorie upon your enemyes, right high puyssant and redoubted prince. For as much as I have understand and knowe, that ye are enclined unto the comyn wele of the kynge, our said sovereyn lord, and his nobles, lordes and comyn peple of his noble royaume of Englonde, and that ye sawe gladly the inhabitant of the same informed in good; vertuous, prouffitable and honeste maners, in whiche your noble persone, wit guydyng of youre hous, haboundeth, gyuyng lyght and ensample unto all other. Therefore I have put me in devoyr to translate a lityll booke late comen into myn handes, out of Frenshe into Englishe, in which I fynde thauthorities, dictes of auncient doctours, philosophers, poetes, and of other wyse men, which ben recounted and applyed unto the moralitie of the publique wele, as well of the nobles as of the comyn peple, after the game and plays of the Chesse, whiche booke, right puyssant and redoubtid lord, I have made in the name, and under the shadow of your noble protection, not presumyng to correcte or enpoigne any thyng agenst your noblesse; for, Gpd be thanked, your excellent renome shyneth as well in straunge regions, as within the royaume of Englonde, gloriously unto your honoure and laude, whyche God multeplie and encrease. But to thentent that other of what estate and agrese they stand in, may see in this said lityll booke, that they governed themselves as they ought to doo; wherefor for my right dere redoubtid lord, I requyr and supply your good grace not to desdaygne to reseyve this sayd lityll booke in gree and

thanke, as well of me your humble and unknowen servant, as of a better and greater man than I am, for the right good wyll that I have had to make this lityll work in the best wise I can, ought to be reputed for the fyat and dede; and for more clerely to precede in this sayd booke, I have ordyned that the chapters been sete in the beginning, to thende that ye may see more playnly the matter whereof the booke treteth," &c.—The contents begin thus: "This booke conteyneth iiii traytees, the first traytee is of the invencion of this play of the chesse, and conteyneth iii chapters," &c.—and ends thus: "And therfore, my right undoubted lord, I pray Almighty God to save the kyng our soverain lord, and to give hym grace to yssue as a kyng, and tabounde in all vertues, and to be assisted with all other his lordes, in such wyse, that his noble royaume of Englund may prosper, and habounde in vertues, and that synne may be eschewid, justice kept, the royaume defended, good men rewarded, malefactours-punysshid, and the ydle peple to be put to laboure, that he, wyth the nobles of the royaume, may regne gloriously in conqueringe his enheritaunce, that verray peas and charity may endure in both his royames, and that merchandise may have his cource, in such wise that every man encheu synne, and encrece in vertuous occupacions, prayinge your good grace to resseyue this lityll and symple booke, made under the hope and shadowe of your protection, by hym that is your most humble servant, in gree and thanke. And I shall pray Almighty God for your long lyf and welfare, whiche he preserve, and send yow thacomplishment of your hye, noble, joyous and virtuos desires, amen. Fynysshid the last day of Marche, the yer of our Lord God a thosaund foure hondred and LXXIIII." In the first edition of this book there were no cuts, but in the second there are; and in the second and third chapters it is said, "This game was invented by Philometer the philosopher, for the correction and instruction of a wicked king."

#### CHARACTERISTICS OF THE FIRST PRINTED BOOKS.

BEFORE we close this part of our work we shall give a short account of what is most peculiar in the first production of the Art; which, though a subject well known by the curious, it is

presumed may not be unacceptable to several persons, into whose hands this work may chance to fall.

With respect to their forms, they were generally either large or small Folios, or at least Quartos : the lesser sizes were not in use.

The leaves were without running title,\* direction-word, number of pages, or divisions into paragraphs.

The character itself was a rude old Gothic mixed with Secretary, designed on purpose to imitate the hand-writing of those times ; the words were printed so close to one another that it was difficult and tedious to be read, even by those who were used to Manuscripts, and to this method ; and often lead the inattentive reader into mistakes.

Their orthography was various and often arbitrary, disregarding method.

They had very frequent abbreviations, which in time grew so numerous and difficult to be understood that there was a necessity of writing a book to teach the manner of reading them.†

Their periods were distinguished by no other points than the double or single one, that is, the colon and full-point : but they a little after introduced an oblique stroke, thus /, which answered the purpose of our comma.

They used no capital letters to begin a sentence, or for proper names of men or places.

They left blanks for the places of titles, initial letters, and other ornaments, in order to have them supplied by the illuminors, whose ingenious art, though in vogue before and at that time, did not long survive the masterly improvements made by the printers in this branch of their art. Those ornaments were exquisitely fine, and curiously variegated with the most beautiful colours, and even with gold and silver ; the margins likewise were frequently

\* Some of the early printed books of Caxton, have no title pages.

† A curious example of this is given by Mr. Nichols, Orig. p. 105 [m] "a singular specimen of which is faithfully exhibited by Chevallier:

*Sic hic ē fal ſm qd ad ſimplr a ē pducibile a Deo g̃ a ē & ſlr hic a ñ ē g̃ a ñ ē pducibile a Dō.*

*i. e.* Sicut hic est fallacia secundum quid ad simpliciter. A est producibile a Deo : Ergo A est. Et similiter hic : A non est : Ergo A non est producibile a Deo." Contractions of a similar nature abounded in all the works of that age, and more particularly in books of law.

charged with variety of figures of saints, birds, beasts, monsters, flowers, &c. which had sometimes relation to the contents of the page, though often none at all: these embellishments were very costly; but for those that could not afford a great price, there were inferior ornaments, which could be done at a much easier rate.

The name of the printer, place of his residence, &c. were either wholly neglected, or put at the end of the book, not without some pious ejaculation or doxology.

The date was likewise omitted or involved in some cramped circumstantial period, or else printed either at full length, or by numerical letters, and sometimes partly one and partly the other; thus, one thousand CCCC and lxxiii, &c., but all of them at the end of the book.

There were no variety of characters, no intermixture of roman and italic, they are of later invention, but their pages were continued in a Gothic letter of the same size throughout.

They printed but few copies at once, for 200 or 300 were then esteemed a large impression; though upon the encouragements received from the learned, they increased their numbers in proportion.

We shall here mention something concerning their book-binding, an account of which we find in Scaliger, who tells us, that his grandmother had a printed Psalter, the cover of which was two inches thick; in the inside was a kind of cupboard,\* wherein was a small silver crucifix, and behind it the name of Berenica Codronia de la Scala. This book seems to have been printed with blocks of wood, but probably bound the same way as the rest.

We conclude this chapter† with an observation of M. Monoye concerning the phrase, *Libri editi*, which we hope the curious will be pleased with: he tells us that this phrase was used before the invention of printing, and signified only books published and dispersed abroad in some considerable number, in opposition to those that were writ fair to be set up in libraries, which were called *Libri scripti*. Whether this observation be ascertain as it is curious we shall leave to the judgment of our readers.

\* I had a book in my hands a few days since, in the cover of which was a recess for a relic; and the relic!—a human toe!!—H.

† In Luckombe.



## SECTION IV.

*First Printer in England—Earliest Masters in London—Protecting Statutes, Patents, and Exclusive Privileges—Origin of the existing Patent of King's Printer—Copy of the Patent to Reeves, Eyre, and Strahan—Earliest Printers in OXFORD—CAMBRIDGE—St. Albans—York—Beverly—Tavistock—Southwark—Canterbury, &c.—SCOTLAND—IRELAND—First Practice of the Art in the most important Cities and Towns on the Continent.*

BY WHOM FIRST PRACTISED IN LONDON.

*(Reprinted from Luckombe.\*)*

AS we have shewn under a former head how early printing was introduced and practised at Westminster, we shall now proceed to the Metropolis, where it cannot be supposed to have been wholly neglected; however, be that as it will, it is certain, that if it was slow in receiving it, ample amends was made for it afterwards, so that in a little time there were several considerable Printing-houses erected in the most convenient parts of London, wherein it has flourished and been improving ever since; and some of whose eminent printers received great encouragement from the Crown, particularly by PATENTS, of which we shall give an

\* The whole of this Section was copied by Luckombe from Ames's "Typographical Antiquities," but without the grace of an acknowledgment. The language has been slightly modernized by substituting "lived at," for "dwelt at," and such like; but the substance is the same throughout. The work was very well done by Luckombe; and, therefore, except what may be termed corrections, I shall not affect any interpolations. I have, nevertheless, closely compared Luckombe with Ames; and whatever of the latter the former may have omitted, which recent circumstances may have made interesting, I have inserted. I have also selected particular parts to form separate heads, in order to show the origin of Privileges and Patents granted to particular printers; and I have added occasional notes where I thought they might create additional interest, or make the points they apply to better understood.

account under the names of the printers to whom they were granted. The first London printers were, in 1480, viz.

John Lettou and William Machlinia, who are supposed, by their names, to be foreigners, but of what country is uncertain; they probably were encouraged to come over and settle here by Caxton, to promote the Art of Printing. They printed separately and in partnership, as may be seen by the productions of their press, which are chiefly law; yet it does not appear that they had any patent for so doing, nor did they continue printing longer than the year 1483. These two printers tell us, that they printed near All-hallows Church in London. Their letter is a very coarse Gothic one, and more rude than Caxton's. They printed "Lyttleton's Tenures," and an "Abridgment of the Statutes."

WINKEN, WYNKYN, or WYNANDUS, DE WORDE, was a foreigner, born in the dukedom of Lorrain, as appears by the patent-roll in the Chapel of the Rolls. Our first printer, CAXTON, when resident abroad, might probably have met with him there, and engaged him to come over to England as a servant or assistant, as John Faust at Mentz had his lad, or servant, Peter Schoeffer, whom they chose for their ingenuity and promising parts; and their after works shew they were not mistaken in their choice.

He continued in some capacity with Caxton till his master's death, 1491, and printed at his house in Westminster afterwards. He finished some volumes which had been begun by Caxton, viz. the "Canterbury Tales;" and Hilton's "Scale of Perfection." The last, Mr. Maittaire dates in the year 1494, and Mr. Bagford, in 1495, who gives it as the first impression done in Wynkyn de Worde's name. Whether he was married or no, or had relations that came over with him, does not appear by his will; yet we find, in the church-wardens accounts for St. Margeret's Westminster, an entry made in 1498. "*Item, For the knell of Elizabeth de Worde vi pence. Item, For iii torches, with the grete belle for her, viiii d.*" Again, in the year 1500, "*Item, For the knelle of Iuliane de Worde, with the grete bell, vi pence.*" By living with Caxton he naturally fell into the company and acquaintance of the learned and noble of this kingdom, on account of this new art, as soon appeared by the first works he printed, and styled himself, "Printer to Margaret, &c., the King's grandame." In the 7th of Henry

VII, 1491, he printed the Acts of Parliament with the King's arms, &c., and dwelt at his master's house at least six years, as may be seen by several books mentioned as printed by him at *Westminster*, in Caxton's house, till the acts printed in the 11th and 12th of Henry VII, when he printed at the end, with the same cut, and a similar cipher to Caxton's; "also in Fleet-street, at the sygn of the Sonne, by Wynken de Worde."

Afterwards he probably kept both shops for some time, where, by himself and his servants, he performed all the parts of the business, and furnished others dwelling in London. Mr. Palmer, in his History of Printing, says, he printed several Latin, as well as English, volumes, but no Greek. He continued printing with great applause till 1533, if not beyond that time. He was a person of great accomplishments in learning, as well as strictness in morals; and though he was the immediate successor to Caxton, the improvements he made were very considerable; for by his genius, and great scope of fancy, he formed such a variety of sorts and sizes of letter, that for several years after few equalled, none excelled, him therein. for it may be observed, the most antient printers did every part of the business belonging to books by themselves, or under their direction, even to the binding and selling them. His skill in the art is much commended: and at his setting up for himself his first care was, to cut a new set of punches, which he sunk into matrices and cast several sorts of printing letters, which he afterwards used; if he was the manual operator in cutting and casting in his own foundery, it is an incredible improvement which he made in the art; or, if he had his types from abroad, notwithstanding it robs him of the glory of the letter, yet his excellent method of disposition, composition, and press-work, shews him to have excelled his master, and even to rival any of his contemporaries abroad. There is one circumstance that induces many to think that he was his own letter-founder; which is, that in some of his first printed books, the very letter he made use of is the same used by all the printers in London at this time;\* and is imagined to be struck from his

\* Mr. Palmer, the printer and author, says, the same were used by all the printers of his day, and believes they were struck from the punches of Wynkyn de Worde. I have no doubt but that they are *still* in existence: the old specimen-book of William Caxton, now before me (edit. 1785), confirms

punches. He is the first English printer who introduced the Roman letter in England, which he made use of to distinguish any thing remarkable. His letter is different from most other printers, and is cast so true, and stands so well in line, as not to be since excelled. Upon the whole, he was a very curious, laborious, and indefatigable printer. He was the first who began to print the Year-books; which were continued by Pinson.

Most of his books now remaining were printed at London, in Fleet-street, in St. Bride's parish, at the sign of the Sun.\* We have observed no sign of his while at Westminster, unless he had the same cipher which his master, William Caxton, used for a sign, in memory of the year when he brought printing first into England. He was a Stationer by company; but we cannot find any charter granted them before that of Philip and Mary, in 1556, which will be inserted in our account of Cawood, who was master

this opinion; and old English, *real old English*, would have been still in use, but for the modern-cut, non-descript, sui generis, radical-reformed old-English, Black, which is forced upon printers of our days.

\* It may be difficult at this time to determine the exact situation of his residence in Fleet-street, which is usually said to have been "over against the conduit." A Map of London of the date of Queen Elizabeth, which I have in my possession, shows the conduit to have been at the South end of Shoe-lane, in Fleet-street. It was founded by Sir William Eastfield, who was Mayor of London, about 1471; and was decorated by images, chimes, &c., which went by water, about 1478. Though rebuilt in 1582, this conduit, with all the rest, gave way to the laying on of water from the New River; and their remains were quite effaced by the great fire of London. \* Sorbieri describes them as little, mean-looking, square buildings, resembling small towers, having an archway or door in the centre where the water ran.—Bagford, in mentioning the establishment of Wynkyn de Worde, in Fleet-street, says, "over against the conduit, and there set up at the sign of the Golden Sun, which I do suppose is that which is now the Globe Tavern at the end of Shoe-lane; which had been a large timber-house, and let for his purpose for a printing-house."—Stow is not a whit more precise: and Pennant lodges him rather nearer to St. Bride's Church.—In one of his colophons he describes himself as "dwellynge in flete strete at the sygne of the sonne agaynst the condyth."

It has been already said, that Wynkyn de Worde died soon after 1534; and who was his immediate successor I have not been able to ascertain; but John Wayland, who first printed at the sign of the "Blue Garland," in Fleet-street, lived in 1541, at the sign of the Sun against the conduit. See the mention of him, p. 119, *post*.

of the company. Wynkyn de Worde was also of the brotherhood of our Lady's Assumption. In the year 1471, when Caxton printed the *Receuyll of the Hystory of Troye*, we may allow him to be about fifteen; if so, he was seventy-eight years old when he died.\*

\* He made his will, as may be seen in the Prerogative-office, dated the 5th of June, 1534, and died not long after. He writes himself "Citizen and Stationer of London." He commends his soul to God and the blessed St. Mary, and his body to be buried in the parochial church of St. Bride's in Fleet-street, before the high altar of St. Katherine. "Item, For tythes forgotten six shillings and eight pence. Item, To the fraternity of our Lady, of which I am a brother, ten shillings, to pray for my soul. Item, To my maid, three pounds in books. To Agnes Tidder, widow, forty shillings in books. Item, To Robert Darby, three pounds in printed books. To John Barbanson, sixty shillings in books, and ten marks. To Hector, my servant, five marks sterling in books. To Wislin, twenty shillings in printed books. To Nowel, the book-binder, in Shoe-lane, twenty shillings in books. To Simon, my servant, twenty shillings in printed books. To every of my apprentices, three pounds in printed books. To John Butler, late my servant, six pounds in printed books. To my servant, James Ganer, in books twenty marks. And forgive John Bedel, stationer, all the money he owes me, &c., for executing this my will, with James Ganer; and that they, with the consent of the wardens of the parish of St. Bride's, purchase at least twenty shillings a year in or near the city, to pray for my soule, and say mass. To Henry Pepwell, stationer, four pounds in printed books. To John Gouge forgive what he owes me, and four pounds. To Robert Copland, ten marks. And to Alard, book-binder, my servant, six pounds fifteen shillings and four pence."

Among the great variety of books published by him [I have seen the number stated at 408.—*H.*] we shall give an extract out of only one, viz. Dean Collet's *Theology*, printed in 1533. "The mayster shall reherse these articles to them that offer their chyldren, on this ways here followinge. If your chyld can rede and wryte Latin and Englishe sufficiently, so that he be able to rede and wryte his owr lessons, then he shall be admitted into the schole for a scholar. If your chyld after reasonable season proved to be here unapte, and unable to learning, than ye warned thereof, shall take him away, that he occupye not here rowme in vayn. If he be apt to learn, ye shall be content that he continue here till he have some compytant literature. If he be absent six days, in that mean season ye shew not cause resonable (reasonable cause is al only sekness) then his rowme to be voyde, without he be admitted again, and pay liii d. Also, after cause shewed, if he continue so absent tyll the week of admission in the next quarter, and then shew not the contindance of hys sekness, than hys rowme to be voyde, and he none of the schole, tyll

RICHARD PINSON, or PYNSON, was brought up under Caxton, as well as Wynkyn de Worde; and being become a good proficient in the business, went and set up a press of his own at Temple-bar, as the inscription on his first works shew. The friendship which he had contracted with De Worde, whilst these two wrought under Caxton, was so far from being disturbed by any emulation or rivalry, that it continued to their death. He is said to have been born in Normandy, and appears to have been an early servant to our first printer, Caxton, whom he calls, in his edition of "Chaucer's Canterbury Tales" (without a date, and imagined to be his first printed book) his "worshipful master;" and tells the reader, that this book had been diligently overseen, and duly examined by his politic reason and oversight. He was in such esteem with the Lady Margaret, King Henry VIIth's mother, and other great personages, that he printed for them all his days, and obtained a patent from King Henry VII, to be his printer.\* He had a correspondence with, and employed William Tailleux, a printer at Rouen, to print some pieces of law; the laws being, a little before that time, till the beginning of Henry VIIth's reign, made in the Norman French tongue. And probably the reason why he sent them over to be printed was, that they, understanding the language better, might be capable of printing it more correctly. However, he had such helps afterwards, that all statutes, &c., were printed here at home. He printed many books, which were also printed by his friend and fellow servant, Wynkyn de Worde, who survived him about six years. Many books were printed by him and his servants, and he caused many pretty devices to be stamped on their covers. He died before the year 1529, when Thomas Barthelet succeeded him as King's printer.

Julian Notary dwelt at several places, and as he printed some time at Westminster, in 1500, we place him next after Pinson.

he be admitted agayne, and pay iiii d. for wryting of his name. Also, yf he fal thryse into absence, he shall be admitted no more. Your chyld shall on Childermas day waite upon the byshap at Pouwls, and offer there. Also, ye shall find him wax in wynter. Also, ye shall fynde him convenient bolkes to hys lernyng. If the offerer be content with these articles, then let his chyld be admitted."

\* The particulars relative to these appointments, will be concentrated in a special head of "Privileged or Patent Printers."

He printed in France before he practised in England. In 1503 he resided in St. Clement's parish, without Temple-bar. In 1515 he lived in St. Paul's Church-yard, near the west door, by my Lord of London's palace, at the sign of the Three Kings.

Guillam or William Faques, was the king's printer, and probably joined in the same patent with Pinson. They both printed the act of parliament made in the 19th of King Henry VII, 1503, and styled themselves in each, "Printers to the King." How long he had printed before, or continued after, does not appear, but his books show him to have been an excellent workman, and lived within St. Helen's.

Henry Pepwell is supposed to be only a bookseller, in St. Paul's Church-yard, and sold foreign books for merchants and others; for there were many books printed abroad about this time, and a good while after, that were to be had at the sign of the Trinity, in St. Paul's Church-yard. He was a citizen and stationer of London, had a wife and children, and for a servant Michael Loble, a printer, of whom we shall take notice in another place. He seems to have been attached rigidly to the Roman Catholic religion all his days, and a useful man for John Stokeslaye, Bishop of London, who succeeded Cuthbert Tunstall. Pepwell's first book that he published was in 1502.\*

Towards the end of Henry the VIIth's reign, besides the books that were printed at home, there were several printed for us abroad, by the encouragement of English merchants, and others, as they found their account in it. Among others was Mr. Bretton, a merchant of London, who encouraged the printing books abroad, for our use, but his own profit and advantage. He bore the character of a faithful and honest man, as appears by the books printed at his expense. In 1506 there were sold, at the sign of the Trinity, in St. Paul's Church-yard, several of the prayer-books in English.

John Skot, or Scott (for he printed his name both ways), is supposed to have learned the art of Wynkyn de Worde, or Pinson,

\* He made his will Sept. 11, 1539, in which he gives his soul to the blessed lady, Mary, mother of Christ, and his body to be buried in the parish church of St. Faith's (under St. Paul's), nigh the high altar; and to Bermondsey, where he was born, a printed mass-book, the price of five shillings, to pray for his soul. He made his wife, Ursula, and his children, executors.

because his first works seem to be printed on the same letter, and greatly to resemble the press-work of de Worde and Pinson, and was published in 1521, when he lived without Newgate, in St. Pulker's parish. He removed into St. Paul's Church-yard in 1534. He also lived in George Alley without Bishopsgate, in St. Botolph's parish.

Thomas Godfray, 1510, dwelt at Temple-bar, printed a great many books without date, and printed Chaucer's Works in 1532.

John Rastell, a gentleman, brought up in learning, and probably to the law, had his education in the University of Oxford, was born in London. He took up the employ of printing in 1517, which at that time was esteemed a profession fit for a scholar or ingenious man. Being remarked for his piety and learning, he became intimate with Sir Thomas More, whose sister Elizabeth he married; he was zealous for the Catholic cause, and a great hater of the proceedings of King Henry VIII.\*

Robert and William Copland; the first was servant to Wynkyn de Worde, as appears by his prologue to the Knight of the Swan, and by the will of Wynkyn de Worde, wherein he was a legatee. Whether he was one of Caxton's servants is uncertain; but be that as it will, he was one of the earliest printers, besides stationer and bookseller, as well as translator and author. This may be observed from several of his books; and that he chiefly dwelt in Fleet-street, at the sign of the Rose Garland, to 1541; in which year, under Robert Wyer, he is mentioned. He brought up his son William in the same art, who followed the business in the same house and at the same sign, and other places. He became one of the Stationers' Company in 1556, and continued printing

\* As for the book of law-terms, said by Bale to be written by the same author, it is erroneous, for it was written by his son William, in the year 1565.—This John Rastell died at London, in 1536, leaving behind him issue William Rastell before-mentioned, and John Rastell, a justice of peace, who had a daughter named Elizabeth, the wife of Robert Laugher, LL.D. chancellor of the diocese of Exeter.

There were, it is likely, two families of the Rastells about this time, which makes it difficult, in many places, to distinguish one from the other. It is plain that William Rastell, of St. Bride's parish in London, in the year 1530, and the life-time of John, was a very noted printer of law books, as will be shown in its proper place; and this family existed a good while before the Rastells mentioned by Mr. Wood.



for himself and others till 1561. They are mentioned together, because they both used the same mark and letter. The first production of Robert's was in 1515.\*

John Butler, or Boulter, who, we are informed, was a judge in the Court of Common Pleas, had a printing-house at the sign of St. John the Evangelist, in Fleet-street, in 1520, where he carried on but little business.

Robert Wyer, an early printer, who printed many books without dates. He lived at the sign of St. John the Evangelist, in St. Martin's parish, in the bishop of Norwich's Rents, near Charing-cross, in 1524.

Robert Redman printed law as early as 1525, while Wynkyn de Worde, Pinson, and Rastell were living, as well as some others; so that one would be apt to conclude their patents were not always exclusive of others. He dwelt, after Pinson's death, in his house, and continued the sign of the George.†

Richard Banks printed, and had others that printed for him, about twenty years. He dwelt and sold books at several places, and had a patent for printing the Epistles and Gospels, granted in 1540.

Laurence Andrew, a native of Calais. He was a translator of divers authors before he learned the art of printing, which probably might be from John of Doesborowe and Peter Treurs. After-

\* He printed the "Introduction of Knowledge, by Andrew Borde, physician," which treateth of the natural disposition of an Englishman, and of the money then used. In it is a cut of an Englishman, somewhat resembling King Henry VIII. but naked, holding a piece of cloth over his arm and a pair of shears in his other hand, with the following lines, expressing the fickle disposition of the English:

I am an Englishman, and naked I stand here,  
Musing in my mynde, what rayment I shal were;  
For now I were thys, and now I wyll were that,  
Now I wyl were, I can not tell what,—&c.

† His will, which is in the Prerogative Office, is as follows: "Robert Redman, stationer and freeman of London, in the parish of St. Dunstan's in the West, made his will the 21st day of October, 1540. His estates he left to his family. Forty pence to be given to the poor, at the day of his death. Elizabeth, his wife, to be sole executrix; and William Peyghan, and his son-in-law, Henry Smith, to be overseers of this his will; and they to have for their labour at the discretion of his executrix.

wards he practised it in Fleet-street, London, at the sign of the Golden-cross, by Fleet-bridge.

John Reynes, bookseller and bookbinder, dwelt in St. Paul's Church-yard, at the sign of the St. George, in 1527, if not before. Some books are said to be printed by him, others for him; but there are many more that have his marks and pretty devices on their covers; as the arms and supporters of Jesus Christ, with these words, *Redemptoris Mundi Arma*.

Thomas Berthelet, Esq. the King's Printer, had a patent granted him at the decease of Pinson.\*

As several books, and one in 1541, are said to be printed in the house, late Thomas Berthelet's, he probably left off printing, or at least employed others to print for him, some years before his death.†

In the year 1546 he printed a proclamation to abolish such

\* The first book with a date, printed by him anno 1493, was, "A Compendious Treatise Dialogue of Dives and Pauper," wherein is the following remarkable passage of fair Rosamond: "We rede that in Englonde was a kinge that had a concubyne, whose name was Rose; and for her graete howte he cleped hif *Rose-a-munde*, that is to saye, Rose of the Worlde; for him thought that she passed al women in bewte. It befel that she died, and was buried whyle the kinge was absent, and whanne he came ayen, for grete love that he had to hyr, he would se the bodie in the graue, and whanne the graue was opened there sat an horrible tode upon hyr breste, bytween hyr teetys, and a foule adder bigirt hyr body aboute the middle, and she stank sq that the kyng, ne non other, might stonde to se the horrible sight. Thannc the kyngc dyde shette agen the graue, and did write these two veersis upon the graue,

"Hic jacet in tumba Rosa-mundi non Rosamunda;  
Non redolet, sed olet, quæ redolere solet."

† His arms are described in a book marked 2 H. 5 in the College of Arms, London, thus:—

"The armes and creste of Thomas Berthelet, of London, esquier, gentill-man; he bereth assure on a cheveron flore contre flore argent betwene three doves of the same, thre trefles vert. Per chrest. upon his helm. out of a crounall silver two serpents endorced assure ventred gold open mouthed, langued and eyed geules, there tails comyng up in salure under thire throtes, the endes of their tailles entering into their cres, langued and armed geules manteled geules, doubled silver, as more plainly apperith depicted in this margent; graunted and geven by me, Thomas Hawley, alias Clarenceulx, kyng of armes, the first day of September in the third yere of the reygne of our soveraigne lorde kyng Edward the VI," &c.

books as contain pernicious errors and heresies, wherein it is expressed that "None shall receive, take, have, or keep in his or their possession, the text of the New Testament of Tindal's or Coverdal's translation in English, nor any other than is permitted by the act of parliament."

Richard Fawkes, sometimes Fakes, is supposed to be a foreigner, and printer to the monastery Syon, and that he printed an Indulgence in 1520.

John Haukyns, whose place of residence and sign are not known, printed, in 1533, *Merlin's Prophecies*.

William Rastell, son of John Rastell, of London, printer, by Elizabeth his wife, sister to Sir Thomas More, knight, was born in the city of London, and educated in classical learning. In 1525, being seventeen years old, he was sent to Oxford to complete his education, after which he became a student in Lincoln's-inn, and was, in 1554, made a sergeant at law, and a little before the death of Queen Mary, was appointed one of the justices of the Common Pleas. He was a zealous Roman Catholic, and the chief production of his press was law and religious controversy. On the accession of Queen Elizabeth he retired to Louvain, where he died, in 1565.

John Toye printed at London, in Paul's Church-yard, at the sign of St. Nicholas, in 1531.

John Byddle, otherwise called Salisbury, but for what reason it is not said. He was a stationer and printer, and appears to have sold books in the year 1533, if not before. It is probable that he was apprentice to Wynkyn de Worde. He first kept shop at the sign of our Lady of Piety, but afterwards moved to Wynkyn de Worde's house, and was one of his executors, as appears by Worde's will already mentioned.

Thomas Gibson, besides being a printer, was a studious man, and compiled the first Concordance to the English New Testament, 1534. He printed from 1534 to 1539.

John Gowghe, Gowgh, Gouge; or Gough, printer, stationer, and author, dwelt at the sign of the Mermaid, in Cheapside, near the entrance to St. Paul's; and afterwards removed to Lombard-street.

William Marshall seems to have been a gentleman, or merchant, who had interest at court, and procured a license for printing the

first Reformed or Protestant Primer from the Cantabrigians and Oxonians casting off the Pope's supremacy the year before; which met with the approbation and protection of Anna Bolleyne, 1535.

Roger Latham, as appears by a Latin grammar among the late earl of Oxford's books. He dwelt in the Old Bailey in 1535.

Richard Grafton, Esq. seems to have been born at London, the latter end of King Henry VIIIth's time; however, he appeared as a printer in the reigns of King Henry VIII, King Edward VI, Queen Mary, and Queen Elizabeth; through all which reigns we shall endeavour to trace him as far as the intelligence we can procure will permit. It is uncertain whether he was a stationer, but it is natural to suppose he was brought up to the profession of a printer, since he exercised the art in the early part of his life, and continued it for so long a duration. He enjoyed a liberal education, and by his writings must have understood the languages. His original letters\* to Archbishop Cranmer and Lord Cromwell, show that he was encouraged by, and even admitted to the conversation of the nobility and great men of his time.

In 1537, he professed and practised printing in London. Previous to his living in London he dwelt at Antwerp, where he printed Tindal's New Testaments and afterwards his Bible, revised and corrected by Miles Coverdale. Some impressions of the former having been dispersed in England, they were bought up by Cuthbert Tonstal, then Bishop of London, and burnt at St. Paul's Cross.

Grafton and Whitchurch's names are sometimes printed separately in the same books; particularly those which they printed with the royal privilege, "*ad imprimendum solum*;" as the Bible, New Testaments, and Primers. In printing the stated number, when so many as were to bear Grafton's name were completed, his name was taken out of the form, and Whitchurch's inserted in its place.

He lived in a part of the dissolved house of the Grey Friars, which was afterwards granted by King Edward VI, for an hospital for the maintenance and education of orphans, called Christ's Hospital. It does not appear that Grafton dwelt in any other

\* Some circumstances in his letters lead to the supposition that he was originally a grocer.

house. He took for his rebus, in allusion to his name, a tun, with a grafted tree growing through it, with this motto—*Suscipite insitum verbum*. IACO. I.

There was a Richard Grafton, a grocer, member of parliament for the city of London, 1553 and 1554, and again 1556 and 1557, who might probably be our printer. Feb. 5, 1557, Grafton was joined with others to examine a matter against Walter Rawley, a burgess, complained on out of the Admiralty Court, by Dr. Cook's letter. March 9, 1562, the bill for paving of Kent-street, in the borough of Southwark, was brought in by Grafton, who that year served for the city of Coventry in Warwickshire, as appears by the Journals of the House of Commons. In 1563 he brought in a bill to assize the weight of barrels, &c. Oct. 14, 1566, see his complaint against Phylpott for extortion.

On the accession of Queen Elizabeth to the throne, Grafton published "The Passage of our most drad Sovereigne Lady Queen Elyzabeth through the City of London to Westminster, the Daye before her Coronation, anno 1558." Grafton employed others to print for him at the latter part of his life.

Edward Whitchurch, Esq., King's Printer, was joined in the same patent with Grafton, and originally brought up a merchant, and lived in St. Martin's, at the Well with two Buckets; and, as Fox in his Acts and Monuments says, he was brought into trouble with Grafton, in the year 1541; concerning the six articles, being suspected not to have been confessed. They continued in friendship and partnership together for many years, though Whitchurch dwelt separate, and kept shop at several places in London. In the year 1554 there was a general pardon proclaimed within the Abbey, at the time of her (Queen Mary's) coronation, out of which proclamation all the prisoners of the Tower and of the Fleet were excepted, and sixty-two more; whereof Mr. Whitchurch and Mr. Grafton were two. He afterwards married the widow of Archbishop Cranmer, and continued printing till the year 1554.

Thomas Petit, Petyt, or Petyte, who it is supposed was related to the famous John Petit, a curious printer at Paris. He dwelt in St. Paul's Church-yard, at the sign of the Maiden's-head, and printed several law books; yet he was not the king's printer, nor

had an exclusive patent for it, other printers doing the same about this time, viz. 1538.

John Wayland, citizen and scrivener, of London, lived at the sign of the Blue Garland, in Fleet-street; and in the year 1541, at the sign of the Sun, against the conduit.\* He calls himself Allowed Printer, from his obtaining a patent from Queen Mary, for printing prayer-books.†

Andrew Hester was rather a bookseller than printer, and lived at the sign of the White Horse, in St. Paul's Church-yard, from the year 1539 to 1551.

Michell Lobley, printer, stationer, and bookseller, was servant to Henry Pepwell, and lived at the sign of St. Mychell, in St. Paul's Church-yard. He had, in Henry VIIIth's reign been guilty of heretical pravity, and was forced to abjure, and bare faggots for penance.‡ He was upper warden of the Stationers' Company the first year of the reign of Queen Elizabeth, when

\* This was originally the house of Wynkyn de Worde, to which it is probable Wayland removed to suit his increase of business by the death of his neighbour.—See *ante*, p. 109.

† In 1555 he printed "The account of the arrivall and landyng, and moste noble marriage of the moste illustre prynce Philippe, prynee of Spaine, to the most excellent princes Marye quene of England, solemnised in the citie of Winchester; and how he was receyved and installed at Windsore, and of his triumphyng entries in the noble citie of London. Whereunto is added, a brefe overture, or openyng of the legation of the most reverend father in God, lord cardinall Poole, from the see apostolyke of Rome, with the substaunce of his oracyon to the kyng and quenes magestie, for the reconcilment of the realme of Englande to the unities of the catholyke churche; with the very cople also of the supplycation, exhibited to their highnesses by the three estates assembled in the parliament; wherein they, representing the whole body of the realme and dominions of the same, have submitted themselves to the pope's holynesse." In describing the prince, he says that "Of visage he is well favoured, with a broad forehead and grey eyes, streight nosed, and manly countenance. From the forehead to the point of his chynne, his face groweth small, his pace is princely, and gait so streight and upright, as he loseth no inch of his highte, with a yeallowe berde; and thus to conclude, he is so well-proportioned of body, arme, legge, and every other limme to the same, as nature cannot worke a more parfite paterne; and, as I have learned, of the age of xxviii years, whose majesty I judge to be of a stoute stomake, pregnant witted, and of most gentel nature."]

‡ Fox's Acts and Monuments, p. 419.

she renewed their charter, which we shall insert hereafter. He published from 1539 to 1560.

John Maler, Mayler, Maylert, or Maylart, for his name is spelt all these ways, a grocer by company, was a scholar, and a zealous man for the Reformation, and lived at the White Bear, in Botolph Lane, near Billingsgate, and was in trouble on account of the six articles, in the year 1541, "Being a sacramentary, a rayler against the masse; for calling the sacrament of the aulter, the baken God; and for saying that the masse was called beyond the sea, misse, for that all is amisse in it."

Anthony Malert, or Marler, supposed to be related to the preceding John Maylert, was a haberdasher by company, as appears by a patent granted him for printing a folio Bible. In the King's Library, in the Museum, at the beginning of a very fine illuminated folio Bible, printed on vellum, are the following words wrote, "This booke is presented unto your most excellent hyghness, by your loving, faithfull, and obedient subject, and dayly orator, Anthony Marler, of London, haberdasher." Printed in April, 1540. His desire to oblige by this present, might probably be a means of his having the grant.

William Middleton seems to have succeeded Redman in his house and business of printing, and kept the sign of the George, next to St. Dunstan's Church in Fleet-street, 1541.

John Hertforde, Herforde, or Hereford, printed at St. Alban's before he resided in London. The Reformation taking place, and not finding business among the monks, he came and lived in Aldersgate-street, where he resided from the year 1544 to 1548.

Thomas Raynalde lived in St. Andrew's parish, in the ward-robe, and kept shop in St. Paul's Church-yard. He is supposed to have been author of "The Woman's Book;" or, "The Birth of Mankind." This is the first English book embellished with rolling-press cuts. It was printed by him in 1540, and he continued in business till 1555.

Robert Toy; he lived at the sign of the Bell in St. Paul's Church-yard; he was a member of the old Stationers' Company, and continued in business from 1541 to 1551.

Richard Lant, citizen and stationer, lived in the Old Bailey, in St. Sepulchre's parish, and also in Aldersgate-street. He printed

from 1542 to 1556, when he became one of the original members of the Stationers' Company.

William Bonham, stationer, lived at the Red Lion and King's Arms, in St. Paul's Church-yard.

Reynold Wolfe, Esq. King's Printer, was a foreigner, born either in Germany, or Zurich in Switzerland. There were two printers of this name; one Nicholas Wolfe, a German, in the year 1502; and Thomas Wolfe, at Basil, 1527. Probably ours was related to one of them and brought up early to learning, and that of printing. It is plain he was a man of eminence by being in great favour with King Henry VIII, Lord Cromwell, Archbishop Cranmer, &c. Stowe observes of him, that in the year 1549 the bones of the dead, in the charnel house of St. Paul's amounting to more than 1,000 cart loads, were carried to Finsbury-field, and the expense borne by Wolfe.

He set up his printing house in St. Paul's Church-yard, at the sign of the Brazen Serpent, which was a device used by foreign printers. The house he built from the ground, out of the old chapel which he purchased of Henry VIII, at the dissolution of monasteries, where, on the same ground, he had several other tenements, and afterwards purchased several leases of the dean and chapter of St. Paul's. He followed his business of printing with great reputation for many years, and printed for Archbishop Cranmer most of his pieces.

He was the first who had a patent (A.D. 1543) for being printer to the king in Latin, Greek, and Hebrew,\* by which he was authorized to be his majesty's bookseller and stationer, and to print all sorts of books in the said languages, as also Greek and Latin grammars, although interspersed with English; and likewise charts, maps, and such other things which might be at any time useful and necessary. And he was permitted to exercise this office either himself, or by sufficient deputies; and to enjoy an annuity of twenty-six shillings and eight-pence, besides all other profits and advantages belonging to his office, during life. And all other booksellers and printers were forbid to sell or print any books printed by him, at his own charge, or in his

\* Siberch, who printed at Cambridge about 20 years before, calls himself "primum utriusque linguæ in Angl. impressorem," and so he might be; but he printed a few Greek works only interspersed amongst his Latin.—*Mores*, p. 7.



name, on pain of forfeiting their books, &c. He was also a great collector of English history, afterwards digested and printed by Hollingshed. He was a member of the Company before the incorporation, and was afterwards four times master.

It appears that he desisted from printing during the reign of Queen Mary, and spent that time in collecting materials for his chronicles. When Queen Elizabeth renewed and confirmed the Stationers' Charter in the first year of her reign, Reynold Wolfe was then master, as will appear by the charter inserted hereafter.

After he had continued his business above thirty years, he made his will, which is but short, in the year 1574, Jan. 9, and left his wife Joan sole executrix. His trade seems to have been continued some time after his death (1574 till 1580) by his wife.

William Follington, lived at Holywell by Shoreditch, where he printed in 1544.

John Day is supposed to be a Suffolk man, of a good family from their lying buried at Bradley-Parva in that county. He was of the Company of Stationers, but from whom he learned the art of printing does not appear.

He lived first in Holborn and afterwards at Aldersgate, and kept at the same time several shops in different parts of the town. He appears to have brought up a large family in a genteel manner, was a lover of learning, and gave handsome presents of books to promote it. Among the Harleian MSS. may be seen that he gave several benefactions to King's College in Cambridge in 1571. He was the first in England who printed in the Saxon letter, and brought that of the Greek to a great perfection, as well as the Italic and other characters, of which he had great variety. He used a great variety of mathematical schemes, maps, and other useful devices, to embellish his works. He began printing in 1544, and continued to the year 1583, but ceased during the reign of Queen Mary, which time he employed in making improvements in the art of printing.

The 7th of Edward VI, on March 25, 1553, he obtained a license for the sole printing a catechism in English, with the brief of an A B C thereunto annexed; and also for the printing and reprinting of "all works and books devised and completed by the reverend Father-in-God, John Poynes, Bishop of Wenton, or by Thomas Beacon, professor of divinity; so that no such

books, or any part of them, were any ways repugnant to the Holy Scriptures, or proceedings in religion, or the laws of the realm," for so the license ran.

In 1559, the 1st of Elizabeth, he obtained a license for the printing Cunyngham's *Cosmographical Glasse*.

To Mr. Day we are indebted for the first publication of a work which maintains its interest to the present day, Fox's *Book of Martyrs*; or, as it was more generally called, from the first words of the title, "*Acts and Monuments*." This was published "*Cum privileg. reg. majest.*" 1562, and is alluded to in the 5th and 6th lines of the verses upon his monumental tablet. Of this work he himself printed several editions.

On the 26th of August, 1577, the 19th of Elizabeth, a license was granted to him and his son Richard, to print the *Psalms of David* in metre, &c.

On the 8th of January, 1583, he with others yielded up to the Stationers' Company, for the relief of the poor of the company, his copy-right to a parcel of books; a list of which books, among others, will be inserted hereafter.\*

Richard Day, M. A. son of the last-mentioned John, was elected from Eton in the year 1571; became M. A. and fellow of

\* Mr. Day died July 23, 1584, having followed the business of a printer for about forty years. He was buried in the parish church of Bradley-Parva, in the county of Suffolk; where, against the north wall of the chancel, is a stone table fixed to his memory, on which is inlaid in brass the effigies of a man and woman kneeling against a table, before which are two children in swaddling clothes, and behind the man six sons, and behind the woman five daughters, all kneeling. On the top of the stone are three escutcheons on brass plates, under which is cut, in capital letters, *MIHI VITA CHRISTUS*. Under the two effigies of Day and his wife are the following lines cut in the old English letter:—

Here lyes the Daye, that darkness could not blind,  
When popish fogges had overcaste the sunne,  
This Daye the cruell nighte did leave behind,  
To view and shew what blodi acts were donne.  
He set a Fox to wright how martyrs ruine  
By death to lyfe. Fox ventured paynes and health,  
To give them light; Daye spent in print his wealth.  
But God with gayne returned his wealth agayne,  
And gave to him, as he gave to the poore.  
Two wyves he had, pertakers of his payne,

King's College, Cambridge; served the cure of Highgate in the room of John Fox; wrote commendatory verses on Fox's Book of Martyrs, a work he was concerned in; the Preface and Conclusion to the Testaments of the Twelve Patriarchs (of which he was esteemed the translator) and many other works. He was joined in a patent with his father, as was before observed, Aug. 26, 1577, to print the Psalms, &c. He kept a shop at the west end of St. Paul's Church-yard, at the sign of the Tree, and used this motto, *Sicut lilivm inter spinas.*\*

William Seres was concerned with John Day, his partner, in several pieces. It is observed that Day is always mentioned the first. They were both of the Stationers' Company in 1566. Seres kept his shop in Peter College,\* a place so called, situate on the west side of Paul's Church, at the sign of the Hedgehog, which being the badge of Sir Henry Sidney, Mr. Bagford supposes him to have been his servant; yet we do not find that he was servant to any man, more than willingly to oblige all his employers.—He continued printing from 1544 to 1576.

Henry Smyth lived at the sign of the Holy Trinity, without Temple-bar, in St. Clement's parish, anno 1540.

Nicholas Hill, in 1546 lived in St. John-street, near Clerkenwell.

Richard Jugge, was bred a scholar, and elected from Eton to King's College, in 1531. About the time of the Reformation he acquired the art of printing, which he practised in King Edward VIth's time, and kept shop at the north door of St. Paul's Church, but dwelt at the sign of the Bible in Newgate-market, near Christ-church. He and John Cawood were made printers to Queen Elizabeth, by patent dated the 24th of March, 1560, with the usual allowance of 6*l.* 13*s.* 4*d.* to print all statutes, &c. He

Each wyfe twelve babes, and each of them one more;  
 Als was the last encresser of his store,  
 Who mourning long for being left alone,  
 Set up this tombe, herself turn'd to a stone.  
 Obiit 23 July, 1584.

His motto, with respect to the Night of Ignorance and Superstition newly dispersed, was "Arise! for it is Day!"

\* The site of this college was afterwards purchased by the Stationers' Company, for the erection of their second hall.

was very curious in his editions of the Old and New Testaments, bestowing not only a good letter, but many elegant initial letters, and fine wooden cuts. He continued in business about thirty years, and was succeeded in it by his wife Joan.

John Waley, or Wally, lived in Foster-lane, from 1547 to 1585. In 1557 he rented one of the Companys' rooms over the Hall, for 13s. 4d. and in 1561, for 20s. In 1558 he was fined 2s. 8d. for keeping open shops and selling books on a festival day; and in 1564 for the same crime on St. Luke's Day, with eighteen others, 16s. 8d. He was master in 1564.

William Powel lived in St. Dunstan's parish in Fleet-street, next to the church, at the sign of the George, in the old shop that was late William Middleton's. He continued in business from 1547 to 1567.

Hugh Singleton is supposed to have been very soon in the printing business, yet the first book of his production, with a date, was in the year 1548, he continued in business till 1588.

In the year 1581, the 23rd of Elizabeth, he printed a seditious book under the following title, "A Gaping Gulph to swallow up England by a French Marriage, &c." It was wrote by John Stubbes, of Lincoln's-inn, and published by William Page; all three were apprehended, and, by a law of Philip and Mary against the authors of seditious writings, were sentenced to lose their right hands, which was put in force against the author and publisher, but Singleton, by the interest of his friends, obtained a remittance of the sentence. He lived at the Golden Tun, in Creed-lane, near Ludgate, and used these words for his motto—"God is my Helper."

Richard Kele lived at a long shop in the Poultry, under St. Mildred's Church, in 1548;\* and in Lombard-street, at the sign of the Eagle, in 1582.

Anthony Scoloke was brought up a scholar, and in 1548 resided in London in the Savoy Rents, near Temple-bar, after which he removed to Ipswich.

Humphrey Powel in 1548 lived near Holborn-conduit; from thence, in 1551, he went to Ireland, where he was the first person who there introduced printing.

\* He was succeeded in this situation by John Alde.—*Vide post*, 130.

Robert Stoughton in 1548 lived at the sign of the Bishop's Mitre, within Ludgate, and continued till 1551.

Gaulter Lynne lived on Sommer's Quay, near Billingsgate, was a scholar and an author, as well as a printer of several books, from the year 1548 to 1550.

William Hill, or Hyll, lived at the sign of the Hill, in St. Paul's Church-yard, at the west door of the church, in 1548.

Robert Crowley, Croleus, or Crole, was born in Gloucestershire, became a student in the University of Oxford in 1534, and was soon after made Demy of Magdalen College. In 1542, being bachelor of arts, was made probationer fellow of the said house, by the name of Robert Crole. When King Edward VI began to reign he lived in Ely Rents, Holborn, London, where he printed and sold books, and at the same time preached in the city; but upon the accession of Queen Mary, he, among several English Protestants, went to Franckfort in Germany. After Mary's decease he returned, and had several benefices bestowed on him, among which was St. Giles's, Cripplegate, London, of which church he wrote himself "Vicar" in 1566. He died in 1588. He was the first printer of a work which has been brought into much notice by the modern Bibliomania, "The Vision of Peirce Plowman," 1550.

Roger Car practised the art in 1548.

William Tilly lived in St. Anne and Agnes parish, in Aldersgate-street, in 1549.

John Wyer lived in Fleet-street, a little above the conduit, in 1550.

Richard Charlton practised the art in 1550.

John Kinge, printer and stationer, lived in Creed-lane, and had a shop in St. Paul's Church-yard, at the sign of the Swan, in 1550.

Thomas Gaultier practised the art in 1550.

John Tisdale, or John Tysdall, lived in Knight-rider-street, and had a shop in Lombard-street, in All-Hallow's Church-yard, near Grace-church, in 1550.

Stephen Mierdman practised the art in 1550.

John Case lived in St. Peter's-college Rents in 1551.

Abraham Vele, in 1551, lived at the sign of the Lamb in St. Paul's Church-yard, where he resided till 1586.

John Turke, in 1553, lived in St. Paul's Church-yard, at the sign of the Cock.

John Wyghte, or John Wight, had a shop at the sign of the Rose, in St. Paul's Church-yard, at the great north door. He was rather esteemed a bookseller than a printer, yet practised both in 1551.

John Cawood, Esq. was of an antient family in the county of York, as appears from a book at the Heralds'-office, William Grafton, vi. A, B, C, London. Wherein are the following words: "Cawood, *Typographus regius reginæ Marke*; his armes are, sable and argent parte per cheveron, embatteled between three harts heads cabosed, counterchanged within a border per fesse, counter-changed as before, with verdoy de trefyles sleped, numbered 10. These Cawoods were once lords of the manor of Cawood, near the city of York, although the castle hath aunciently been the archbishop's see. And it appears among the inquisitiones of the brethren in the time of King John throughout England (that is to say, in the 12th and 13th year of his reign, in the county of York, concerning knights service, and others held by him in chief, or capite, in the treasury rolls for the aforesaid liberty, by the hands of the shireef of that time :) that John Cawood held by grand sergentie (scilt. per fore staritem inter Darwent et Owse) one plowed land in Cawood. Which John, father of Peter, and Robert, clerk of the pipe, who had John, who had Margaret, &c." Thus it seems he was of that family in Yorkshire. When, or by whom, he was instructed in the art of printing does not appear; but he exercised that art three or four years before a patent was granted him by Queen Mary, when Richard Grafton was set aside, and had a narrow escape for his life. The chief import of the patent, which you may see at length in Rymer, vol. xv. p. 125, is abstracted in a subsequent page.

He and Henry Coke were appointed the first wardens of the Stationers' Company (Thomas Dockwray being master) in the charter granted by Philip and Mary. He became partner with Richard Jugge, in Queen Elizabeth's time, and printed books joynly and separately. He was buried in St. Faith's, under St. Paul's, London, and his epitaph, preserved by Dugdale, is thus: "John Cawood, citizen and stationer of London, printer to the most renowned Queen's Majesty, Elizabeth, married three wives;

and had issue by Joane, the first wife only, as followeth :—three sones, four daughters. John, his eldest son, being bachelour-in-law, and fellow in New College in Oxenford, died 1570; Mary married to George Bischoffe, stationer; Isabel married to Thomas Woodcock, stationer; Gabrael, his second son, bestowed this dutiful remembrance of his deare parents, 1591, then churchwarden; Susanna, married to Robert Bullok; Barbara married to Mark Norton; Edmund, third son, died 1570." He died April 1, 1572, aged 58.

William Riddel probably was servant to John Day; he printed in 1552.

Rowland Hall, or Rowlande Haule, and sometimes Hawle, lived first in Golden-lane, at the sign of the Arrows. At the death of Edward VI, with several refugees during the reign of Queen Mary, he went and resided at Geneva, from whence we have several editions of the English Bible, and one of his impression in the year 1560. After his return to England he put up the Half Eagle and Key (the arms of Geneva) for a sign, at his old house in Golden-lane, near Cripplegate, and the same sign in Gutter-lane.\*

Richard Tottel had his name spelt very different, was a very considerable printer of law, and one of the Stationers' Company. He dwelt in Fleet-street, within Temple-bar, at the sign of the Hand and Star.

He was twice master of the Stationers' Company, viz. in 1578 and 1584; and the 8th of January, 1583, he yielded up to the Stationers' Company, seven copies of books for the relief of the poor of their company.

Roger Madeley lived in 1553, at the sign of the Star, in St. Paul's Church-yard.

Robert Caley, or Caly, lived in Christ's Hospital, and is supposed to have succeeded Richard Grafton in his house and business. He continued in business from 1553 to 1558.

\* From the following rhymes in a book printed by him, 1563, "The most Ancient and Learned Play, called the Philosopher's Game;" it appears he had also a shop in Cheapside, under Bow Church :—

All things belonging to this game  
for reason you may bye  
At the booke shop vnder<sup>t</sup>Bochurch,  
in Chepesyde redilye.

Henry Sutton, in 1553, lived at the sign of the Black Boy, in Pater-noster-row, and other places; and had a shop in St. Paul's Church-yard.

John Kingston; he put a y for an i, and an z at the end of his name, or sometimes wrote Jhon Kyngstone, according to the usage of those times, when they were negligent in spelling. In 1553 he had a shop at the west door of St. Paul's.

Thomas Marshe, printer and citizen of London, was one of the Stationers' Company when their charter was granted the 3rd and 4th of Philip and Mary. He lived at the sign of the Prince's Arms, near St. Dunstan's Church, in Fleet-street. In Stow's Survey he is said to have had a patent granted him to print Latin school-books, of which the Stationers complained to the lord treasurer. He continued in business from 1555 to 1587.

Thomas Geminie, in 1556, lived in Black Friars.

Anthony Kytson, in 1556, kept a shop at the sign of the Sun, in St. Paul's Church-yard.

Thomas Powel, printer and stationer, in 1556, lived in Fleet-street.

Owen Rogers, or Ap. Rogers, stationer, in 1556, lived at the Spread Eagle, near St. Bartholomew's Gate, in Smithfield.

William Norton, a printer of great note, lived in St. Paul's Church-yard. On a tomb mentioned by Dugdale, is this inscription concerning his family. "William Norton, citizen and stationer of London, and treasurer of Christ's Hospital, died anno 1593, aged 66 years, and had issue one only son. His nephew John Norton, esq., stationer, and sometime alderman of this city, died without issue anno 1612, aged 55 years. Also Bonham Norton, of Church-Stretton, in the county of Salop, esq., stationer, and sometime alderman of this city, son of the aforesaid William, died April 5, anno 1635, aged 70 years. He had issue by Jane, daughter of Thomas Owen, esq., one of the judges of the Common Pleas, nine sons and four daughters, whereof three sons were here buried; Thomas and George unmarried, and Arthur, who married the only child of George Norton, of Abbot's Leigh, in the county of Somerset, esq., and having, by her, issue two sons, died October 28, anno 1635, aged 38 years. Jane Norton, the said widow of Bonham aforesaid, caused this monument to be erected near the sepulchres of the deceased." He gave six pounds



thirteen shillings and four pence, yearly to his company, to be lent to young men, free of the same company;\* and the like sum yearly for ever to Christ's Hospital.

Richard Adams practised printing in 1559.

James Burrell, in 1559, lived without the north gate of St. Paul's, in the corner house of Pater-noster-row, opening into Cheapside.

Richard Harryson, in 1562, lived in Whitecross-street, at the sign of the Wheat-sheaf.

David Moptid, and John Mather, in 1556, were partners, lived in Red-cross-street, near St. Giles's Church, Cripplegate.

John Audeley, or Awdeley, in 1560, lived in Little Britain, without Aldersgate, where he continued till 1576.

John Alde, lived at the long shop adjoining St. Mildred's Church, in the Poultry,† in 1560.

Thomas Hacket lived in Lombard-street, at the sign of the Pope's Head, and kept a shop in the Royal Exchange, at the sign of the Green Dragon, in 1560.

Ralph, or Rafe Newbery, stationer, and warden of that company in the year 1583, being assignee with Henry Denham, and yielded up to the Stationers' Company a privilege. He lived in Fleet-street, a little above the conduit. Stow says, he gave a stock of books, and privileges of printing, to be sold for the benefit of Christ's Hospital and Bridewell. He was concerned with George Bishope, and others, in the printing of books, in 1596, and even after 1600.

Francis Coldock, stationer, and twice warden of that company; practised the art from 1561 to 1577, and died at the age of 72, in the year 1602.

William Griffith, lived in Fleet-street, at the sign of the Falcon, and kept shop in St. Dunstan's Church-yard, in the year 1561.

Lucas Harrison, or Harryson, in 1561, lived at the sign of the Crane, in St. Paul's Church-yard.

Thomas Colwell, succeeded Robert Wyer in business; he kept the sign of St. John the Evangelist, in St. Martin's parish, near

\* The Stationers' Company, in their Abstract of Charitable Donations, say, "to the Poor of the Company." It is not, from the change of times, and value of money, of much consequence, but might as well have been stated correctly.

† He succeeded Richard Kele, *v. ante*, p. 125.

Charing Cross; and the same sign in Fleet-street, near the conduit; and continued in business from 1558 to the year 1575.\*

Humphrey Toy, in 1550, lived at the Helmet, in St. Paul's Church-yard, and continued till 1574.

Henry Wykes, in 1562, lived in Fleet-street, at the sign of the Black Elephant, which he put under a compartment of a man carrying a sheep on his back.

Gerard Dewes, a good printer, kept a shop at the sign of the Swan in St. Paul's Church-yard, in the year 1562.†

Henry Denham, in 1564, lived at the sign of the Star, in Paternoster-row, with this motto round it, *os homini sublimē dedit*, which he put at the end of several of his printed books. He lived also in Whitecross-street, and was assignee to William Seres in 1564. In the year 1586 he lived in Aldersgate-street, at the same sign. He frequently used a cut, of the Bear and Ragged Staff, within the Garter. He continued in business till 1587. See also *post*.

Richard Serlls, in 1566, lived in Fleet-lane, at the sign of the Half-Eagle and Key.

Henry Bynneman, was servant to Reynold Wolfe, and became an eminent printer. He dwelt in Thames-street near unto Baynard's Castle, and at Knight-rider's-street, at the sign of the Mermaid, with this motto about it, *omnia tempus habent*.‡

\* He printed a book with wooden-cuts of the shapes of the "quarter of wheat, farthyngē wastell, farthyngē symnell, farthyngē whyte lofe, a half-penny whyte lofe, a halfpenny wheten lofe, a penny wheten lofe, and a half-penny householde lofe."

† Of all the whimsical, far-fetched rebuses, adopted by early printers as their distinguishing mark or sign, perhaps that of Gerard Dewes was most pre-eminently so. The front, in perspective, and side of a house, of handsome enough elevation, with the side of the *garret* (Gerard), laid open to show two men throwing two *deuces* (Dewes) at dice.

‡ In the year 1580, February 6th, one Arthur Hall of Grantham, a member of the House of Commons, was accused of reflecting and reproaching Sir Robert Bell the Speaker, and several of the members, in a book dedicated to Sir Henry Knyvett, and set forth in print by Henry Bynneman, who said, that one John Welles, a scrivener in Fleet-street, did deliver the written copy to him, and when the book was printed, he delivered one book to Henry Shurlande, in Fryday-street, linnen draper, to be sent to Mr. Hall; and that afterwards, about a year past, he delivered to Mr. Hall six of the said books, and one more to Mr. Hall's man shortly after, and said, that Mr. Hall pro-

Thomas Purfoot, printer and stationer, had a shop in St. Paul's Church-yard, in 1544, and another at the sign of the Lucretia, within the New Rents in Newgate-market. He, or another of the

misadvised to get him a privilege, whereupon he adventured (he sayeth) to print the book: and sayeth that the copy was written by Welles the scrivener; and that he received of the said Shurlande linnen cloth, to the value of six pounds, thirteen shillings, and fourpence, for printing of the book; and that he stayed, of his own accord, the publishing of the said book, till he were paid, whereas Mr. Hall was contented they should have been put to sale presently. Which report so made by Mr. Secretary, and withall, that Mr. Hall, and the printer, were both at the door, Mr. Hall was brought to the bar, and expressed his sorrow, if he had offended, was sure it was done with no malicious intent, prayed pardon, and willed the book should be suppressed. Then was Mr. Hall sequestred, and H. Bynneman brought to the bar, and affirmed, as secretary Wilson had said above, and wishing all the books had been burnt, before he had meddled with them; that Hall should say to him again, he would not so for 100 pounds that he had printed fourscore, or hundred of the sayd books, and was thereupon sequestred. Then was Shurlande brought to the bar, who confessed that Mr. Hall did write a letter unto him, and sent the book to get it printed; and was also sequestred. Welles the scrivener was brought to the bar, and said that Hall had paid him again the xx nobles, which he before had paid the printer; and so he was sequestred. Ordered to meet again three different times afterwards, when Hall was committed to the Tower for six months, and until he made a retaliation to the satisfaction of the house; to pay 500 marks; to be severed from being a member of this house, and to chuse another. He met with great encouragement from Archbishop Parker, as you may see in Strype's life of that archbishop, who allowed him to have a shop, or shed, at the north-west door of St. Paul's Church, at the sign of the Three Wells. He left Mr. Denham and Mr. Newbery assignees, and died 1583.

In 1573 Bynneman printed a small twelves volume with the following title; "The Art of Reason, rightly termed Witcraft, teaching a perfect way to argue and dispute, by Raphe Lever." From the preface of this book, which is dedicated to Walter Earl of Essex, is taken the following extract: "To prove, that the arte of reasoning may be taught in Englishe, I reason thus: first, we Englishmen have wits, as well as men of other nations have; whereby we conceive what standeth with reason, and is well doone, and what seemeth to be so, and is not.—For artes are like to okes, which by little and little, grow a long time, afore they come to their full bigness. That one man beginneth, another oft times furthereth and mendeth; and yet more praise to be given to the beginner, than to the furtherer or mender, if the first did find more good things, then the follower did adde. Experience teacheth, that each thing which is invented by man hath a beginning, hath an increase, and hath also in time a full ripe-ness. Now, although each worke is most

same name, printed a long time after 1660, as he is the third person named, of the twenty, who were allowed in the year 1637, by a decree of the Star-Chamber, to print for the whole kingdom.

Alexander Lacy, in 1566, lived in Little Britain.

Thomas East, Est, or Este, if the same person, lived in Aldersgate-street, at the sign of the Black Horse, and at other places, and signs, as the custom then was; which makes it difficult to assign, whether it was the same person or not. He appears to have been employed by Birde and Tallis, to whom Queen Elizabeth, in the 17th year of her reign, granted a patent. He (or they) printed music, and other books, from 1569 till after 1600. *Vide post.*

Richard Watkins, in 1570, lived in St. Paul's Church-yard, and had a shop adjoining to the little conduit in Cheapside. He had a patent with James Roberts for printing Almanacks; and was warden of the Stationers' Company in 1583, and then gave up his right of the sheet or broadside Almanack, for the relief of the poor of the company.

James Roberts, a considerable printer, who, with Watkins, had a patent for the sheet Almanacks in 1573. He was proprietor of upwards of 100 books, which he disposed of in the year 1594.

William How, in 1570, lived in Fleet-street, and continued in business till 1590.

Richard Jones, Jhones, or Johnes, printed in conjunction with Thomas Colwell, in 1570. He kept a shop at the south-west door of St. Paul's Church, and lived at the sign of the Rose and Crown, near Saffron-hill, in Holborn; and at the upper end of Fleet-lane, over against St. Sepulchre's Church, at the sign of the Spread Eagle. He printed several books in partnership with others.

Henry Middleton lived at the sign of the Faulcon in Fleet-commendable when it is brought to his full perfection, yet, where the workmen are many, there is oftentimes more praise to be given to him that beginneth a good worke, than to him that endeth it. For if ye consider the bookes that are now printed, and compare them with the bookes that were printed at the first, Lord, what a diversity is there, and how much do the last exceed the first! yet if you will compare the first and the last printer together, and seek whether deserveth more praise and commendation, ye shall find that the first did farre exceede the last: for the last had help of manye, and the first had help of none. So that the first lighteth the candle of knowledge (as it were) and the second doth but snuff it."

street, and printed in partnership with Thomas East so early as 1569; but whether he was the son of William Middleton, before-mentioned, is uncertain.

William Williamson, in 1573, had a shop at the sign of the Sun, in St. Paul's Church-yard.

Thomas Vaptroulier, who was a scholar and printer, from Paris, or Rouen, came into England about the beginning of Queen Elizabeth's reign, and first settled his printing office in Black Friars. He married his daughter Jakin to Richard Field, printer in Black Friars, Jan. 13, 1588, and buried several children in that parish, as appears by their church books. He was a most curious printer, as is evident from his productions. Mr. Baker says, he was the printer of Jòrdanus Brunus, in the year 1584, for which he fled, and the next year being at Edinburgh, he first taught that nation the way of doing their work in a masterly manner; where he continued until, by the intercession of friends, he procured his pardon; as appears by a dedication of his to the right worshipful Thomas Randolph, esq., where he returns him thanks for his great favour, and for assisting him in his great distress. He continued in the printing business from 1574 to 1588.

Christopher and Robert Barker, esqrs., the Queen's-printers, in 1555, lived in Pater-noster-row, at the sign of the Tyger's Head, and kept a shop in St. Paul's Church-yard, at the sign of the Grashopper. He came of an ancient family, being descended from Christopher Barker, knt., King at Arms. Edward Barker, who is supposed to have been father to Christopher the printer, was, by a will dated Dec. 31, 1549, appointed heir to one William Barker, his cousin, who had a considerable estate of houses in London, but nothing in any county, and died Jan. 2, 1549. Queen Elizabeth granted a patent to our Christopher Barker, and Robert his son; which patent expresses itself to have been granted, in consideration of the father's great improvement of the art of printing. *Vide post.*

John Charlewood, in 1575, lived in Barbican, at the sign of the Half Eagle and Key, used many sorts of letter, and about the cut of his sign this motto, *post tenebras lux*, and sometimes stiles himself servant to the right honourable the earl of Arundel. He continued in business till 1593.

Thomas Woodcock, stationer and bookseller, lived in St. Paul's

Church-yard, at the sign of the Black Bear, and married Isabel second daughter of John Cawood, esq. He continued in business from 1575, to 1591.

William Hoskins, in 1575, lived in Fleet-street.

John Sheperd, in 1576.

Thomas Dawson, in 1577, lived at the Three Cranes, in the Vintry; and used a device of Three Cranes in a Vineyard, and continued in business till 1599.

Nicasius Yetsweirt, Esq., was clerk of the private seal, and secretary to Queen Elizabeth for the French tongue. He had a patent granted Nov. 18, 1577, the 20th of Elizabeth, for thirty years, for printing all manner of books, concerning the Common Laws of this realm.

Charles Yetsweirt, Esq., son of the before-mentioned Nicasius Yetsweirt, was also French secretary and clerk of the signet to Queen Elizabeth, had a patent granted him the 37th of Elizabeth, for thirty years to come, for printing all books concerning the laws. He continued in business, as Law-printer but one year, viz. 1594, as he died the beginning of the year following, when his widow continued exercising the art of printing and selling law books, but not without opposition from the Stationers' Company, which occasioned her to complain to the lord keeper and lord treasurer, but it does not appear what redress she had; yet it is imagined she had but little success, as she continued in business but two years.

Hugh Jackson, in 1577, lived in Fleet-street, near the conduit, at the sign of St. John the Evangelist. He continued in business till 1592.

Andrew Maunsell, in 1570, lived at the sign of the Pafrot, in St. Paul's Church-yard, and continued in business about 30 years.

Robert Waldegrave, in 1578, first practised the art of printing in the Strand, near Somerset-house; from thence he removed to Foster-lane; but afterwards, by printing puritanical books, involved himself in troubles, which obliged him to retire to Wales; but being of a good family, by the assistance of friends, overcame his troubles, and was made printer to King James VI of Scotland, from whom he received a patent.

George Bishop, stationer, concerned with, and employed others,

in several large works, was deputy printer to Queen Elizabeth. He married Mary the eldest daughter to John Cawood, esq. He became alderman of London, and, among other legacies, left six pounds per annum to his company; and allowed ten pounds per annum for ever, towards maintaining preachers at St. Paul's Cross. He gave also six pounds per annum to Christ's Hospital.

John Harrison, in 1579, practised the art, and in 1583, was master of the Stationers' Company.

Abel Jeffs, in 1561, lived in the Old Bailey, at the sign of the Golden Cup; and, in 1584, at the sign of the Bell, in Philip-lane.

Thomas Scarlet, was a good printer, and in 1576 practised the art, and continued in business till 1596.

Henry Bamforde, in 1577.

Richard Webster, in 1578.

Edward Aggas, lived at the west end of St. Paul's Church-yard, and continued in business from 1558 to 1594.

John Wolfe, city printer in 1581: he practised the art of printing, and, as Stow says in his Survey of London, published by Strype, p. 223, in a contest between the patentees, and the Stationers' Company, taking upon him as a captain in this cause, was content with no agreement, but generally affirmed, that he might and would print any lawful book, notwithstanding any commandment of the Queen. And to that end had incensed the popularity of London, as in a common cause, somewhat dangerously. And with him several of the rest changing their minds, were associated, and laboured to overthrow those privileges the Queen had granted, or could grant. Whereupon the abovesaid committees of the Stationers' Company, finding them so disordered, would have bound them to appear before the Queen's council, which they promised to do; but after conference with their abettors, refused; and still prosecuted their complaints to her Majesty, garnishing the same with pretences of the liberties of London, and the commonwealth of the said company; and saying, the Queen was deceived by those, that were the means of obtaining such privileges. He afterwards was in such favour with the citizens, that he was made printer to the honourable city of London. He dwelt at Paul's Chain, and in Distaff-lane, over against the sign of the Castle, and had a shop in Pope's-head-

alley, in Lombard-street, in 1598; used the mark of a Flour-de-lis seeding, and sometimes about it, *ubique florescit*. Was succeeded as city printer by John Windet. See p. 139.

Roger Ward, in 1582, lived near Holbourn conduit, at the sign of the Talbot, and as (Strype's edition of Stow says, p. 223) Wolf was one of these unruly printers, so Roger Ward was another, who would print any book however forbidden by the Queen's privilege, and made it his practice to print all kinds of books at his pleasure. The master and wardens of the company going to search his printing-house, according to the power they had, were resisted by his wife and servants; of which a complaint was made by the said master and wardens to the court. And again, in the year 1583, the master and wardens preferred a petition against this man, to the lord-treasurer, showing his contemptuous demeanor, doing contrary to all order and authority; and withall, his insufficiency to use the art of printing. The commissioners appointed by the council could bring him to nothing, but still he continued to print what he pleased without allowance, by his own authority, and such books as were warranted by her highness's letters patent to other men: and sold and uttered the same in city and country, to men of other arts; whereby the company sustained great loss, in taking the sale of them; and particularly to the decay of seven young men, who executed a privilege granted to William Seres for a yearly rent. This man, notwithstanding, had given two several bonds to the Queen, the one not to print any more disorderly, the other to bring in such books as he had so printed; but none performed. All this was laid open in the said petition: the signers of it were, John Harrison, master; and Richard Watkins and Ralph Newbury, wardens; and besides them Christopher Barker, John Day, William Norton, George Bishop, John Judson, and Francis Caldock; all booksellers, in these times, of the chiefest reputation.

Thomas Charde; in 1600, lived in Bishopsgate Church-yard, and had been engaged in the printing business from the year 1582.

Edward White, in 1583, lived at the little north door of St. Paul's Church, at the sign of the Gun.

William Bartlet, or Barthelet, as he spelt his name both ways, followed the business in 1578.



William Carter, was a daring printer, and printed a great many *treasonable*\* tracts, from the year 1579 to 1584.

Henry Marshe, in 1524, lived in the same house, in Fleet-street, in which Tho. Marshe, before-mentioned, lived.

Richard Yardley, and Peter Short, partners, lived at the sign of the Star, on Bread-street-hill, in 1584, and continued in business till 1603.†

Ninian Newton, in 1584, printed in partnership with Arnold Hatfield. They lived in Lothbury, and kept a shop at the Brasen Serpent, in St. Paul's Church-yard.

Robert Robison, Robertson, or Robinson, in 1585, lived in Fleet-lane, and also in Fewter-lane, Holborn. He continued in business till 1597.

Edmund Bollifant, lived in Elliot's-court, in the Little Old Bailey, and continued in business from 1585 till after 1602.‡

\* Decreed so to be by the bishops and ministers of Queen Elizabeth. His greatest offence seems to have been, that of having printed a book in defence of a falling Queen, Mary of Scotland, when in the hands of her enemies, whose cruel policy, seconded by the jealousy of her sister (whatever may have been her real demerits), deprived her rival at once of crown and life. The book was written in French, and entitled, "The Innocency of the Scotch Queen," who was then a prisoner. A very dangerous book, this was, no doubt!—He called her, the heir apparent of the crown! inveighed against the execution of the Duke of Norfolk!—and made base and false reflections upon two of the Queen's chief ministers of state, the Lord Treasurer, and the (then) late Lord Keeper, Bacon!—Well; an opportunity soon offered in a "tangible" shape, of effectually silencing this contumelious son of the Press. In the year following (1580), he printed "A Treatise of Schism," 1,250 copies. This book was seized at his house on Tower-hill, and in January 1584, he was, at the Old Bailey, indicted, arraigned, and condemned, of high treason, and was sentenced to be drawn from Newgate to Tyborne, "and there be hanged, bowelled, and quartered;" and so urgent was it thought that speedy execution should follow the sentence, that the next morning he suffered accordingly. But this was not the ending of the affair, for it seems that "slandorous reports were spread abroad in seditious books, letters, and libels, thereby to enflame our countrymen, and her majesties subjects;" to counteract which, a book was published intituled, "A declaration of the *favourable dealing* of her majesty's commissioners, &c."

† They printed another book, which has lately been revived, viz. "Thomas Tusser's 500 points of good Husbandrie," 1593 and 1597.

‡ The fancy for old orthography is not new in our days; Bollifant printed "Æsop's fables in tru ortography, with granmer notz. Her-unto ar also

John Jackson, in 1585, in partnership with Bollifant, just before mentioned, and continued so till 1594.

Walter Venge, in 1585, lived in Fleet-lane, opposite the Maiden-head.

Simon Waterson, in 1585.

Thomas Lust, in 1585.

John Windet, a good printer, succeeded John Wolfe as printer to the Hon. City of London, and lived at the sign of the White Bear in Adling-street, near Bernard's Castle; and afterwards at the Cross-Keys, near Paul's Wharf. He used a device of Time cutting down a Sheaf of Corn, with a book clasped; on the cover are these words, *verbum Dei manet in aeternum*. The compartment has the Queen's Arms at top, the City's on the right, and the Stationers' on the left, with his sign of the Bear beneath, and J.W. over it, and this motto, *homo non solo pane vivet*, round it. He continued in business from 1585 to 1651, when he was succeeded by Richard Cotes; in 1669 James Flesher, who was succeeded in 1672 by Andrew Clark; in 1679 Samuel Roycroft was appointed in that place, who, in 1710, was succeeded by John Barber, esq., who afterwards served the office of Lord Mayor; he was succeeded by George James, by whose widow the business was carried on for some time, when that office was conferred on Henry Kent, esq., Deputy of the Ward of Broad-street; who was succeeded by Mr. Charles Rivington; on whose resignation, in 1772, the office was conferred on Mr. Henry Fenwick, which he enjoyed till 1823, when Mr. Arthur Taylor obtained the appointment, and is (1824) the present City printer.

George Robinson, he practised the art of printing from 1586 to 1587.

Richard Robinson, printed in 1589.

Edward Alde, or Alde, in 1587, lived at the Golden Cup, without Cripplegate, where he continued for some time after 1600.

coined the shorte sentences of the wyz Cato, imprinted with lyke form and order: both of which authorz ar translated out of Latin intoo English, by William Bulloker.

Geu God the präiz  
That teacheth al waiz,  
When truth trieth  
Errorr flieth.

Thomas Orwin, 1587, lived in Pater-noster-row, and continued in business till 1597.

Richard Field, a good printer, married the daughter of Vautrollier, who died in 1589, to whose business he succeeded, and continued in, till several years after 1600.

Toby Cook, in 1579, lived at the Tiger's Head, in St. Paul's Church-yard, where he continued till 1590.

William White, printed in 1582, and continued for some time after 1600.

Robert Dexter, in 1590, lived at the Brasen Serpent, in St. Paul's Church-yard, and was a benefactor to the Stationers' Company.

William Kerney, or Kearney, in 1591, lived in Adling-street, near Cripplegate.

Robert Bourne, and John Porter, partners, in 1591.

John Danter, in 1591, lived in Hosier-lane, near Holbourn conduit, and continued in business till the year 1596.

William Ponsonby, in 1591, lived at the Bishop's Head, in St. Paul's Church-yard.

William Barley, in 1592, lived in Grace-church-street, and was assignee of Thomas Morley.

Thomas Salisbury, Ralph Blowar, John Bowen, and John Busbie, were all printers who resided in London, yet not mentioned where, but only in 1593.

Richard Boyle, in 1593, lived at the sign of the Rose, in St. Paul's Church-yard.

Thomas Creed, in 1594, lived at the sign of the Catharine Wheel, near the Old Swan, in Thames-street, and frequently put to his books an emblem of Truth, with a hand issuing from the clouds striking on her back with a rod, and this motto round it, *veritas virescit vulnere*. He continued in business till 1607.

Adam Islip, from 1594 to 1603.

Gabriel Simpson, in 1595, at the sign of the White Horse, in Fleet-lane.

Valentine Sims, or Simmes, in 1596, lived in Addle, or Adling-street, at the sign of the White Swan, near Barnard-castle, and continued in business till 1611.

Henrie Ballard, in 1597, lived at the sign of the Bear, without Temple-bar, opposite St. Clement's Church.

Felix Kingston; from 1597 to 1623.

John de Beauchesne, in 1597.

John Norton, Esq., the Queen's printer, in Latin, Greek, and Hebrew; he was of the Company of Stationers, to whom he gave 1000*l.* to purchase lands, to the value of 50*l.* per annum, and part to be lent to poor young men of the said company. He also gave 150*l.* to the parish of St. Faith, under St. Paul's Church, to purchase seven pounds, ten shillings, yearly for ever, to be given to the poor. Ten shillings to be annually paid for a sermon at St. Faith's, on Ash Wednesday; and to twelve poor persons (six of them to be free of the Company of Stationers, and appointed by the Court of Assistants, and six to be appointed by the parish), two pence weekly, and a penny loaf; the residue to be laid out in cakes, wine, and ale, for the Company of Stationers, either before or after the sermon. The sermon is annually preached, to which the livery at large are regularly invited, and every one who attends receives six buns, and partakes of a barrel of good ale, provided for the occasion: those who do not attend may receive the buns by sending the letter of invitation; and the Court of Assistants *dine* together on that day in commemoration of the donor. In 1593 he lived at the sign of the Queen's Arms, in the house lately inhabited by his cousin Bonham Norton; and, being a man of eminence, employed several others to print for him.

He appears to be the first who introduced printing into the College at Eton, in 1610.

George Shaw, in 1598.

Thomas Judson, from 1584 to 1599.

Richard Brancoëke, or Bradock, in 1598.

Simon Strafford, or Stafford, in 1599, lived on Addle-hill, near Carter-lane.

## OF PRIVILEGED OR PATENT PRINTERS.

1500.—About the year 1500, or probably somewhat earlier, Pynson was, by patent of Henry VII, invested with the office of King's Printer, which may be regarded as the first instance of the appointment.—*Ante*, p. 11]. From the circumstance, however, of Pynson and Guiliam Faques, having both printed an Act of

Parliament passed in the 19<sup>th</sup> of Henry VII (1503), and both having styled themselves "Printers to the King" (*antè*, p. 112), it has been inferred, that they were both included in the same patent. Whether this was the case or not, it is now difficult to determine, as the document by which the privilege was conferred cannot be discovered.

1530.—After the death of Pynson, the next Patentee Printer in succession, was Thomas Berthelet, Esq. (*antè*, p. 115), who lived at the sign of Lucretia Romana, in Fleet-street; and, as there is no copy known to remain of the grant to Pynson and Faques, the patent to Berthelet is the most ancient extant. It is as follows :

Rex omnibus ad quos præsentēs, &c., salutem. Sciatis quod nos de gratia nostra speciali, ac ex certa scientia, et mero motu nostris dedimus et concessimus, ac per præsentēs damus et concedimus delecto servienti nostro Thomæ Berthelet impressori nostro quandam annuitatem, sive quandam annualem redditum quatuor librarum sterlingorum, habendum et annuatim percipiendum prædictam annuitatem, sive annualem redditum quatuor librarum eidem Thomæ Barthelet, a festo Paschæ, anno regni nostri vicesimo primo, durante vita sua, de thesauro nostro ad receptum scaccarii nostri per manus thesaurar. Et camerarii nostrorum ibidem pro tempore existen. ad festa sancti Michaelis archangeli et Paschæ per equales portiones, et quod expressa mentio, &c. in cujus, &c. testimonium rei apud Westmonasteriensem, vicesimo secundo die Februarii, anno regni Henrici octavi vicesimo primo. Per breve de privato sigillo.

1530.—The first abridgement of the English Statutes printed in English, was done by John Rastell.—*Antè*, p. 113. The preface to this work details the arguments which caused the old Norman French to give place to the English language, in enacting the laws of this country. It is on this account an interesting relic, and I therefore retain it as given by Luçkombe.

Because that the lawys of this realme of England, as well the statutes as other jugementys and decreys, be made and wrytyn most commynly in the Frenche tongue, dyuerse men thereof muse, and have oftymis commurycacion and argument consydering, that in reason euery law wherto any people shuld be boundyn, ought and shulde be wrytyn in such manere and so opynly publishyd

and declaryd, that the people myght sone, wythout gret dyfficulte, have the knoulege of the seyde laws. But the verey cause why the seyde laws of Englonde were writen in the French tonge, shuld seme to be this : furst, yt ys not unknowyn, that when Wylliam, duke of Normandy, came in to thys land, and slew kyng Herrold, and conqueryd the hole realme, there was a grete number of people, as well gentylmen as other, that cam wyth hym, whych understode not the vulgar tong, that was at that tyme vsyd in this realme, but onely the French tong : and also, because the seyde kyng, and other grete wyse men of hys counsel, perseyuyd and suposyd that the vulgar tong, which was then usyd in this realme was, in a manere, but homely and rude, nor had not so grete copy and haboundaunce of wordys as the French tong than had, nor that vulgare tong was not of yt self suffycient to expown and to declare the matter of such lawys and ordenauncis, as they had determynid to be made for the good governaunce of the people so effectually, and so substancyally, as they fowd indyte them in the French tong, therefore they orderid, wrot, and indytyd the seyde lawys, that they made, in the French tong. And forthermore, long after the commyng off kyng Wylyam conquerour, because that the vse of the French tong in this realme began to mynysh, and be cause that dyuers people that inhabityd wythin this realme, wiche could nother speke the vulgare tonge of thys realme, nother the French tong ; therefore the wys men of this realme causyd to be orderyd, that the matters of the law, and accions betwen partes shuld be pletyd, shewyd and defendyd, answerd, debatyd and juggyd in the English vulgar tong ; and more over, that wrytten and enteryd of record in the rollys in the latyn tong, because that every man generally, and indifferently, myght haue the knolege thereof, as apperyth by a statute made in the xxxvi yere of E. iii. c. vltimo ; wherfore, as I suppose, for these causes before reheryd, which was intendyd for a ryght good purpose,

But yet, besyde thys now of late days, the most noble pryncé, our late soverayne lord, kyng Henry the VII. worthi to be callid the second Salomon (which excellyd in polytyk wysedome all other princes that reynid in thys realme before thys time) conceyding and wel parseyuyng that our vulgare Englysh tong was maruellously amendyd and augmentyd, by reason that dyuers famous clerkis and lernyd men had translated, and made many

noble workia into our Englysh tong, whereby there was mych more plenty and haboundaunce off Englysh usyd, than ther was in tymys past; and by reason thereof our vulgar tong, so amplyfyed and suffycient of hyt self to expown any lawys or ordynancys, whych was nedeful to be made for the order of thys realme; and also the same wise prince consideryng, that the vniversall people of this realme had gret plesur, and gave themself gretly to the redyng of the vulgare Englysh tong, ordeynyd and causyd, that all the statutys and ordynauncis, whych were made for the commyn welth of this realme in hys days, shuld be endytyd and wryttn in the vulgare Englysh tong, and to be publyshyd, declaryd, and ymprintyd, so that then vniversally the people of the realme myght sone haue the knolege of the seyd statutes and ordynauncys, whych they were bounde to observe, and so by reason of that knolege to avoyd the danger and penaltes of the same statutys, and also the better to lyff in tranquylte and pease; whych dyscrete, charytable and reasonable order, our most dredd souereyne lorde that now ys, kyng Henry the VIII hath continnyd, and folowyd, and causyd all the statutys, that haue be made in hys dayes, to be also indytyde and wryttn in our Englysh tong, to the intente that all hys lege people myght haue the knolege thereof. All whych goodly purposys and intentys, in my mynde ofte tymys reuoluyde, hath causyd me to take thys lytyll payne to translate out of Frenche into Englyshe the abbreviacyon of the statutys, whych conteyn forfeytours and penaltes, made before the fyrst yere of the reyn of our late souerein lorde kyng Henry the VII. And also thoughte the statutys, made as well in the tyme of the seyle kyng Henry the VII, as in the tyme of our souerein lorde, that now ys, be sufficyently indytid and writyn in our Englysh tong, yet to them that be desirous shortly to knowe the effect of them, they be now more tedyouse to rede, than though the mater and effect of them were compendiously abbreviat: wherefore now, as farr as my sample wytt and small lernynge wyll extende, I haue here takyn upon me to abbrege the effect of them more shortly in this lyttyll book, besechyng all them, to whome the syght here of shall come, to accept hyt in gree; and though they shall fortune to fynde any thyng mysreportyd, or omyted by my neglygens, elis by neglygens of the prynters, that yt wolde lyke them to pardon me,

and to consyder my good wyl, which haue intendid yt for a comyn welth, for the causis and consideracyons before rehersyde ; and also, that yt fortune them to be in dout in any poynt thereof, yet, yf it please them, they may resorte to the hole statute, whereof thys boók is but a bregement, and in manere but a kalender. And forthermore I wyll aduertise every mon, that shall fortune to haue any matter in ure, to resorte to some man, that ys lernyd in the laws of thys realme, to haue his counsel in such poyntis, which he thinkith doubtfull concernyng these seid statutis, by the knolege wherof, and by the dylygent obseruyng of the same, he may the better do hys dewte to hys prynce and souerine, and also lyf in tranquillite and pease wyth his neyghbour, accordyng to the pleasure and commandment of all mighti God, to whom be eternal laud and glori. Amen.

1540.—A patent for printing the Epistles and Gospels was, in 1540, granted to Richard Banks.—*Ante*, p. 58. This appears to me to have been a privilege much more comprehensive in its nature than those just before noticed, and to have some analogy to that sort of property now denominated COPY-RIGHT, of which we may perhaps deem it the first instance. It runs thus :

“ Henry the eighth, by the grace of God, king of England and of France, defender of the Faith, lord of Ireland, and in earth supreme head immediately under Christ of the Church of England. To all printers of books within this realm, and to all our letters hearing or seeing, greeting. Be it known to all, that we of our especial graca have given privilege unto our well beloved subject Richard Banks, that no person within this realm shall print any manner of books whatsoever that our said subject shall first print within the space of seven years next ensuing the printing of every such book so by him printed, upon pain of forfeiture of the same. Wherefore we will and command, that you, nor none of you, do presume to print any of the said books during the time aforesaid ; as you tender our pleasure and will, avoid the contrary.”

1533.—In the 25th of Henry VIII (1533), was passed the following Act, touching the importation and binding of books, and for providing against enhancing their prices.

Whereas by the provision of a statute made in the first year of the reign of king Richard III, it was provided in the same act, that all strangers repairing unto this realm might lawfully bring



into the said realm, printed and written books, to sell at their liberty and pleasure. 2. By force of which provision there hath come into this realm, sithen the making of the same, a marvelous number of printed books, and daily doth; and the cause of making of the same provision seemeth to be, for that there were but few books, and few printers, within this realm at that time, which could well exercise and occupy the said science and craft of printing: nevertheless, sithen the making of the said provision, *many of this realm, being the king's natural subjects, have given themselves so diligently to learn and exercise the said craft of printing, that at this day there be within this realm a great number of cunning and expert in the said science or craft of printing: as able to exercise the said craft in all points, as any stranger in any other realm or country.* 3. And furthermore, where there be a great number of the king's subjects within this realm, which live by the craft and mystery of binding of books, and that there be a great multitude well expert in the same, yet all this notwithstanding there are diverse persons, that bring from beyond the sea great plenty of printed books, not only in the Latin tonge, but also in our maternal English tonge, some bound in boards, some in leather, and some in parchment, and them sell by retail, whereby many of the king's subjects, being hinderers of books, and having no other faculty wherewith to get their living, be destitute of work, and like to be undone, except some reformation be herein had. Be it therefore enacted by the king our sovereign lord, the lords spiritual and temporal, and the commons in this present parliament assembled, and by authority of the same, that the said proviso, made the first year of the said king Richard the third, that from the feast of the nativity of our Lord God next coming, shall be void and of none effect.

II. And further, be it enacted by the authority aforesaid, that no persons, resiant, or inhabitant, within this realm, after the said feast of Christmas next coming, shal buy to sell again, any printed books, brought from any parts out of the king's obeysance, ready bound in boards, leather, or parchment, upon pain to lose and forfeit for every book bound out of the said king's obeysance, and brought into this realm, and brought by any person or persons within the same, to sell again contrary to this act, six shillings and eight pence.

III. And be it further enacted, by the authority aforesaid, that no person or persons, inhabitant, or resiant, within this realm, after the said feast of Christmas, shall buy within this realm, of any stranger bourn out of the king's obedience, other then of denizens, any manner of printed books, brought from any the parts beyond the sea, except only by engross, and not by retail, upon pain of forfeiture of six shillings and eight pence, for every book so bought by retail, contrary to the form and effect of this estatute. 2. The said forfeitures to be always levied of the buyers of any such books contrary to this act, the one half of the said forfeitures to be to the use of our sovereign lord the king, and the other moiety to be to the party that will seize, or sue for the same in any of the king's courts, to be by bill, plaint, or information, wherein the defendant shall not be admitted to wage his law, nor no protection, ne essoin shall be unto him allowed.

IV. Provided always, and be it enacted by the authority before said, that if any of the said printers, or sellers of printed books, inhabited within this realm, at any time hereafter, happen in such wise to enhance, or encrease the prices of any such printed books in sale or binding, at too high and unreasonable prices, in such wise as complaint be made there of unto the king's highness, or unto the lord chancellor, lord treasurer, or any of the chief justices of the one bench, or the other, that then the same lord chancellor, lord treasurer, and two chief justices, or two of any of them, shall have power and authority to enquire thereof, as well by the oaths of twelve honest and discreet persons, as otherwise by due examination by their discession. 2. And after the same enhauncing and encreasing of the said prices of the said books and binding, shall be so found by the said twelve men, or otherwise, by examination of the said lord chancellor, lord treasurer, and justices, or two of them at the least, that then the same lord chancellor, lord treasurer, and justices, or two of them at the least, from time to come, shall have power and authority to reform and redress such enhauncing of the prices of printed books from time to time by their discessions, and to limit prices as well of the books, as for the binding of them. 3. And over that, the offender or offenders thereof being convict by examination of the same lord chancellor, lord treasurer, of two justices, or two of them, or otherwise, shall lose and forfeit for every book by them sold,

whereof the price shall be enhanced for the book, or binding thereof, three shillings and four-pence, the one half thereof shall be to the king's highness; and the other half to the parties greived, that will complain upon the same, in manner and form before rehearsed.

1526.—The publication of the New Testament by Grafton, occasioned the then Bishop of London to issue the following prohibition :

Cuthbert, by the permission of God, Bishop of London, unto our well beloved in Christ, the Arch-deacon of London, or to his official, health, grace, and benediction. By the duty of our pastorall office, we are bounde diligently with all our power to foresee, provide for, roote out, and put away all those thynges, which seem to tend to the peril, and daunger of our subjects, and especially to the destruction of their soules. Wherefore we hauyng understanding, by the report of divers credible persons, and also by the evident apparaunce of the matter, that many children of iniquitie, maintayners of Luthers sect, blynded through extreame wickedness, wandryng from the way of truth, and the catholicke fayth, craftely have translated the New Testament into our English tongue, entermedlyng therewith many hereticall articles, and erroneous opinions, pernicious and offensive, seducyng the simple people attemptyng by their wicked and perverse interpretations, to prophanate the majestye of the scripture, which hitherto hath remained undefiled, and craftely to abuse the most holy word of God, and the true sense of the same, of the which translation there are many bookes imprinted, some with gloses, and some without, contayning in the Englishe tongue that pestiferious and most pernicious poison, dispersed throughout all our diocesse of London in great number; which truly, without it be speedily foreseene, wythout doubt will contaminate, and infect the flock committed to us, with most deadly poyson and heresie, to the grieuous peril and danger of the soules committed to our charge, and the offence of God's divine majestie: wherefore we Cuthbert the bishop aforesaid, greuously sorrowyng for the premisses, willyng to withstand the crafte and subtletie of the ancient enemy, and his ministers, which seek the destruction of my flock, and with a diligent care to take hede unto the flock committed to my charge, desiring to provide speedy

remedies for the premises; we charge you jointly and severally, and by vertue of your obedience straightly enjoyn and commaunde you, that by our authority, you warn, or cause to be warned, all and singular, as wel exempt as not exempt, dwelling within your arch deaconries, that within xxx days space, whereof x dayes shall be for the first, x for the second, and x for the third perem- tory terme, under paine of excommunication, and incurring the suspicion of heresie, they do bring in, and really deliver unto our vicare generall, all and singular such bookes conteynning the translation of the New Testament in the Englishe tongue; and that you doe certifie us, or our sayd commissarye, within ii monethes after the day of the date of these presentes, duely, personally, or by your letters, together with these presentes, under your seals, what you have done in the premisses, under pain of contempt. Given under our seale the xxiii of October, in the v yere of our consecration, anno 1526."

Another commission, in like manner and same form, was sent to the three other archdeacons, viz. Middlesex, Essex, and Colchester, for the execution of the same matter, under the bishop's seal.

It is very plain, that the bishop of London's prohibition was very little regarded, and not very readily obeyed; the bishops and clergy, therefore, made great complaints to the king of this translation, on which his majesty resolved to take this matter into consideration himself. In 1533, the Convocation met, and among other things, decreed, that the Scripture should be translated into the vulgar tongue; but at that time it was not carried into execution.

1535.—The first edition of the whole Bible in the English language, being the translation by Miles Coverdale, was published by Grafton. This noble work was printed abroad, probably at Paris, or as some think, at Marshurgh, in Hessia: for Francis I, king of France, granted a license to Richard Grafton and Edward Whitchurch, to print an English Bible there. Six copies were presented to Archbishop Cranmer and Lord Cromwell. It was a folio, dedicated to the king in the following manner:—

Unto the moost victorious pryncce and our moost gracious soveraygne lord kynge Henry the eyghth, kynge of Englande

and of France, Lorde of Irlande, &c. Defendour of the fayth, and under God the chefe supreme heade of the church of Englande.

The ryght and just administracyon of the lawes that God gave unto Moses and unto Josua : the testimonye of faythfulness that God gave of David : the plenteous abundaunce of wysedome that God gave unto Salomon : the lucky and prosperous age with the multiplicacyon of sede which God gave unto Abraham and Sara his wyfe, be geven unto you, moost gracyous prynce, with your dearest just wyfe and moost vertuous pryncesse quene Jane: Amen.—This dedication is thus subscribed,

Your grace's humble subjecte and daylye Oratour,  
Myles Coverdale.\*

In this dedication he tells his majesty that “ The blynd bishop of Rome no more knew what he did when he gave him this title, Defender of the Faith, than the Jewish bishop, Cayphas, when he prophesied that it was better to put Christ to death, than that all the people should perish : that the pope gave him this title because his highness suffered his bishops to burne God's word, the root of faith, and to persecute the lovers and ministers of it, where in very deed he prophecyed, that by the righteous administration of his grace the faith should be so defended, that God's word, the mother of faith, should have its free course thorow all Christendome, but especially in his grace's realme : that his grace in very deed should defende the faith, yea even the true faith of Christ, no dreames, no fables, no heresye, no papistical inventions, but the uncorrupt faith of God's most holy word ; which, to set forth, his highness with his most honourable council applied all studie and endeavour.”

He next observed to his majesty, that “ Forsomuch as the

\* Coverdale was a native of Yorkshire, and afterwards professed of the house of Austin Friars in Cambridge, of which Dr. Barnes was prior, who was burnt for pretended heresy. One of this name took the degree of bachelor of canon law, A. D. 1530 ; but this seems too late for our Coverdale. However, entertaining the same opinions with his prior, and finding himself in danger by so doing, he fled beyond sea, where he chiefly applied himself to the study and translation of the Holy Scriptures.

word of God is the only truth that driveth away all lyes, and discloseth all juggling and deceit, therefore is our Balaam of Rome so loth that the Scripture should be known in the mother-tongue, lest if kings and princes (especially above all other) were exercysed therein, they should reclaim and challenge again their due authority, which he falsely hath usurped so many years, and so to tie him shorter; and lest the people, being taught by the word of God, should fall from the false fayned obedience of him and his disguised apostles unto the true obedience commanded by God's own mouth, as namely, to obey their prince, their father and mother, &c. and not to step over them to enter into his painted religions. For that the Scripture declareth, most abundantly, that the office, authoritie, and power given of God unto kings is in earth above all other powers: that, as ther is nothing above God, so is ther no man above the king in his realme; but that he only under God is the chief head of all the congregation and church of the same. And in token that this is true, he said ther hath been of old antiquitie, and was yet unto that day, a loving ceremonie used in our realme of England, that when the king's subjects read his letters, or begun to talk or discourse of his majestie, they moved their bonnets for a sign and token of reverence unto him, as to their most sovereign lord and head under God, which thing no man used to do to any bishop:—that no priest or bishop is exempt (nor can be lawfully) from the obedience of his prince:—that Aaron was obedient unto Moses; Eleasar and Phineas were under the obedience of Josua: that Nathan the prophet fell down to the ground before king David; he had his prince in such reverence, he made not the king for to kiss his foot, as the bishop of Rome maketh emperors to do; notwithstanding he spared not to rebuke him, and that right sharply, when he fell from the word of God to adultery and manslaughter: for he was not afraid to reprove him of his sins, no more than Helias the prophet stode in fear to say unto king Achab, it is thou and thy father's house that trouble Israel, because ye have forsaken the commandments of the Lord and walk after Baal; and as John Baptist durst say unto kynge Herode, it is not lawful for thee to take thy brother's wife?"

He next takes notice of the intolerable injuries done unto God, to all princes, and the commonalties of all christian realms, since

"they who should be only the ministers of God's word became Lords of the world, and thrust the true and just princes out of their rooms." This he imputes to "the ignorance of the Scripture of God, and to the light of God's word being extinct, and God's law being clean shut up, depressed, cast aside, and put out of remembrance." But he adds, that "By the king's most righteous administration it was now found again; and that his majesty, like another Josia, commanded straitly, that the law of God should be read and taught unto all the people."

As to the present translation, Coverdale observeth here, and in his epistle to the reader, that "It was neither his labour nor desire to have this work put into his hand, but that being instantly required to undertake it, and the Holy Ghost moving other men to do the cost thereof, he was the more bold to take it in hand. Besides, he considered how great pitie it was that the English should want such a translation so long, and called to his remembrance the adversitie of those who were not only of ripe knowledge, but would also with all their hearts have performed that they begun, if they had not had impediments. According, therefore, as he was desired, he took the more upon him, he said, to set forth this special translation, not as a checker, reprover, or despiser of other men's translations, but lowly and faithfully following his interpreters, and that under correction. Of these, he said he made use of five different ones, who had translated the Scriptures not only into Latin, but also into Dutch." Accordingly, he made this declaration, that he "had neither wrested nor altered so much as one word for the maintenance of any manner of secte, but had, with a clear conscience, purely and faithfully translated out of the foregoing interpreters, having only the manifest truth of the Scripture before his eyes." But because such different translations, he saw, were apt to offend weak minds, he therefore added, that "he was sure that there came more understanding and knowledge of the Scripture by these sundry translations than by all the glosses of our sophistical doctors. The readers, therefore, he said, should not be offended though one call a scribe that another calleth a lawyer, or elders that another calleth father and mother, or repentance that another calleth penance or amendment. For if we were not deceived by men's traditions, we should find no more diversitie between these

terms than between four-pence and a groat. And this manner, he said, he had used in this his translation, calling it in some place penance that in another he called repentance; and that not only because the interpreters had done so before him, but that the adversaries of the truth might see that we abhor not this word penance no more than the interpreters of Latin abhor *penitere* when they read *resipiscere*. Only, he desired that God's people be not blinded in their understanding, lest they believe penance to be aught save a very repentance, amendment, or conversion unto God, and to be an unfained new creature in Christ, and to live according to his lawe. For else shall they fall into the old blasphemie of Christ's blood, and believe that they themselves are able to make satisfaction unto God for their own sins."

He concluded his dedication to the king with telling his grace, that "considering his imperial majestie not only to be his natural soveraygne liege lord and chefe head of the Church of England, but also the true defender and maintener of God's lawes, he thought it his dutie and to belonge unto his allegiance, when he had translated this Bible, not only to dedicate this translation to his highness, but wholly to commit it unto him, to the intent that if any thing therein be translated amiss, it might stand in his grace's hands to correct it, to amend it, to improve it, yea and cleane to rejecte it, if his godly wisdom should think it necessary." The same humble opinion of this his performance, he expresses at the close of his epistle to the reader, that "though the Scripture be not worthily ministered unto him in this translation, by reason of his rudeness, yet if he was fervent in his prayer, God should not only send it him in a better shape, by the ministration of other that began it afore, but shall also move the hearts of them which as yet medled not with all to take it in hand."

By what Coverdale here says to the king, it seems plain that it was now allowed by his authority that the Holy Scriptures should be had and read in English. The same is as plainly intimated in a little MS. manual of devotions, which, according to the tradition of the worthy family in which it is preserved, was the present of Queen Anne Boleyn to her maids of honour:—"Grante us, most mercyful father, this one of the greatest gyftes that ever thowe gavest to mankynde, the knowledge of this holy wille and gladde tidinges of oure saluation, this greate while oppressed with



the tyrannye of thy adversary of Rome and his fautors, and kepte close undre his Latyne Lettres, and now at length promulgate, publyshed, and sette at lybertye by the grace poured into the harte of thy supreme power our prince, as all kinges hartes be in this hande, as in the olde lawe dydest use lyke mercye to this people of Israell by this hie instrument, the good king Josia, whiche restored the temple decayed to his former beawtie, abolyshed all worshippyge of images and ydolatrie, and sette abrode the lawe by the space of many hundred yeres befor clean oute of remembraunce."

There is a plain inconsistency with the title or preamble of the dedication to the king, wherein, as has been before observed, Coverdale mentions the king's dearest just wife Jane, whereas it is certain the king was not married to her till May 20, 1536, more than half a year after the date of finishing this Bible. The only way I can think of to reconcile this difference is thus; that, after this Bible's being finished at the press in October, Coverdale, hearing from his friends in England that Queen Anne was declining at court, thought it prudent to defer the publication of it till he saw what turn affairs would take, and after the king's marrying Queen Jane, who was thought to favour the Reformation, then made the fore-mentioned dedication to the king, or however, altered the title of it as it stands now, and reprinted it. This last is the more probable, as in another copy of this translation, which has this dedication, the text, character, and every thing else alike, or the same with this, it is "your dearest just wyfe and most vertuous princesse Quene Anne."

The convocation of the province of Canterbury assembling June 9, the year 1536, Dr. Heylin tells us that the clergy then agreed upon a form of a petition to be presented to the king, that he would graciously indulge unto his subjects of the laity the reading of the Bible in the English tongue, and that a new translation of it might be forthwith made for that end and purpose. By this it appears that the clergy did not approve of the translation already made by Tyndal and Coverdale, and that their attempt, which they made two years ago to have the royal permission to make a new one did not succeed.

Soon after the finishing this Bible, were published by Lord Cromwel, keeper of the privy seal, and vicegerent to the king for

and concerning all his jurisdiction ecclesiastical within his realme, "Injunctions to the Clergy, by the authorite of the King's Highnesse," the seventh of which was as follows :—

"That every person or proprietary of any parish church within this realme shall on this side the feast of St. Peter ad vincula (August 1) nexte comming provide a booke of the whole Bible, both in Latin and also in English, and lay the same in the quire for every man that will to loke and read thereon; and shall discourage no man from the reading any parte of the Bible, either in Latin or English, but rather comfort, exhort, and admonish every man to read the same as the very word of God and the spiritual foode of manne's soul, whereby they may the better knowe their duties to God, to their soueraigne lord the king, and their neighbour; ever gentilly and charitably exhorting them, that, using a sober and modest behavioure in the reading and inquisition of the true sense of the same, they doo in no wise stifly or eagerly contend to stryve one with another about the same, but referre the declaration of those places that be in controversie to the judgements of them that be better learned." This seems a confirmation of Coverdale's Bible being licensed by the king, since by this injunction it is ordered to be had in churches, and there read by any that would, there being no other Bible in English at this time than Coverdale's.

Whether the archbishop had a mind to have Tyndal's prologues and notes reprinted, or the printers thought such an edition would sell well, we find the next year (1537) published another edition of the English Bible in folio, with the following title :—

"The Byble, which is all the Holy Scripture, in which are containyd the Olde and Newe Testament, truely and purely translated into Englysh. By Thomas Matthewe."

At the beginning of the prophets are printed on the top of the page the initial letters R. G. *i. e.* Richard Grafton, and at the bottom E. W. *i. e.* Edward Whitchurch, who were printers, and at whose charge and expense this impression was made. At the end of the Old Testament are the initial letters W. T. *i. e.* William Tyndal, as if it was translated all by him.

However this be, Cranmer, who had been promoted to the see of Canterbury four years before, favoured this edition of the English Bible, and by his interest with lord Cromwel not only

procured the royal license for it, but that in the injunctions, which as the king's vicar-general, Cromwel published the next year, "the clergy should be ordered to provyde on thys syde the feaste of N. next comyng one booke of the whole Byble of the largest volume in English, and the same set up in some convenient place within their churches that they have cure of, wheras their parishioners might most commodiously resort to the same and read it; and that the charges of this book should be ratably borne betweene them and the parishioners aforesaid; that is to say, thone half by the parson, and the other half by them," &c. as in the Injunctions, 1536, before-mentioned.

A declaration was likewise published by the king, to be read by the curates of the several churches, wherein they were to tell the people, "that it had pleased the king's majestie to permit and command the Bible, being translated into their mother tongue, to be sincerely taught by them, and to be openly layd forth in every parish church." But it was observed, that notwithstanding these injunctions, &c. the curates were very cold in this affair; and that therefore they read the king's injunctions and declaration in such a manner that scarce any body could know or understand what they read. Too many of the people, likewise, how fond soever they appeared to be of the holy Scriptures, made but an ill use of the liberty now granted them of reading or hearing them read in the tongue wherein they were born. Instead of reading this holy book to learn their duty, and to speak and act as Christians, they read it to satisfy their vain curiosity and indulge their humours, and accordingly contended and disputed about what they read in alehouses, and other places very unfit for such conferences. This, therefore, was another part of the design of the above-mentioned declaration, to caution the people against taking such indecent liberties, and to exhort them to make a better use of this privilege which the king had now granted them.

Grafton, one of the undertakers of this edition, complained to Lord Cromwel, that "there were some who did not believe that it had pleased the king's grace to license it, and therefore desired it might be licensed under the privy seal, which, he said, would be a defence at this present, and in time to come, for all enemies and adversaries of the same." He likewise intimated to his lordship a design of printing this Bible upon him by the Dutch

printers in a less volume and smaller letter, that so they might undersell him, which might be to his and his friends ruin, he having expended on this edition 500 pounds. He, therefore, desired of his lordship to obtain for him of the king, that "none should print this Bible but himself for three years." His letter to Archbishop Cranmer is dated 13 August, 1537.

The Dutch printers, as has been said before, had a design to print upon Grafton and Whitchurch their late edition of the English Bible, as they had done before Tyndal's of the New Testament alone. This would have been a very great loss to them, as well as an injury and wrong done to the public. Of this design, therefore, Grafton complained, in a letter to their great friend the lord privy-seal. He represented to his lordship the great expense they had been at in procuring this edition, no less than 500 pounds, a great part of which they must necessarily lose if the Dutch went on with their design to print it again in a less volume and smaller letter, and thereby to undersell them. But that not only they but the public would suffer by this act of piracy, since it was like to prove a very bad edition, both for paper and print, and exceedingly erroneous and incorrect; for that the printers were Dutchmen that could neither speak nor write true English, and were generally so covetous as not to give sufficient encouragement to any learned men to oversee and correct the press. An instance of this we had before in Joye, who very justly complained of the little he had allowed him for his pains in correcting a very faulty copy, which had been made so through the Dutchmen's ignorance of the language, and their haste and carelessness in composing. Therefore Grafton desired the favour of Lord Cromwel to obtain for him of the king the privilege of the sole printing this Bible for three years. To which he added another request, that every curate might be obliged to have one of these Bibles, and every abbey six; by which it should seem as if he intended another impression, since the number already printed, viz. 1,500, was no wise sufficient to answer so large a demand.

However this be, a resolution was certainly taken to revise this edition of Matthews's, and to print it again without the prologues or annotations, at which great offence was pretended to be taken,

as containing matters heretical, and very scandalous and defamatory. For this purpose were Grafton and Whitechurch employed, who, because at that time there were in France better printers and paper than could be had here in England, procured the king's letters to the French king, for the liberty of printing it at Paris. Accordingly they had the royal license so to do, and had almost finished their design, when, by an order of the Inquisition, dated December 17, 1538, the printers were inhibited under canonical pains to print the said English Bible, and were had before the Inquisition, and charged with heresy. The English who were there to correct the press and take care of the impression, were all forced to flee, and the impression, consisting of 2,500 books in number, was seized and confiscated. But, by the encouragement of Lord Cromwel, some of the English returned to Paris, and got the presses, letters, and printing-servants, and brought them over to London, where they resumed the work, and finished it next year.

Mr. Thoresby mentions the New Testament printed at Paris, by Bishop Bonner's means, in 8vo. in two columns, English and Latin, the latter of which was smaller than the other; and observes of it, that in it, 1 Peter ii, 13, was rendered unto the kynges as under the chefe heads.

In November, 1539, the king, by his letters patent, directed to all and singular printers and booksellers within this his realm, &c. appointed the Lord Cromwel, keeper of his privy-seal, to take special care and charge, "that no manner of person or persons within this his realm, shall enterprise, attempt, or set in hand to print any bible in the English tongue, of any manner of volume, during the space of five years next ensuing the date thereof, but only all such as shall be deputed, assigned, and admitted, by the said Lord Cromwel." Accordingly it appears by the bibles printed this very year his lordship assigned others besides Grafton and Whitechurch, as John Bidde, Thomas Barthlet, &c. to print bibles in the English tongue.

1539.—The first of these printed this year is a Bible in a large folio, this is called CRANMER'S BIBLE, with the following title: "The Byble in Englyshe, That is to saye the content of all the Holy Scripture bothe of the Olde and Newe Testament,

truly translated after the veryte of the Hebrue and Greke textes, by the dylygent studye of dyuerse excellent learned men, expert in the forsayde tonges. Prynted by Rychard Grafton and Edward Whitechurch, *Cum priuilegio ad imprimendum solum.* 1539."

Round this title, in a border, is the following representation finely cut in wood, and designed, it is said, by Hans Holbein. On the top of it is a representation of the Almighty in the clouds of Heaven, with both his hands stretched out, and two labels going from his mouth. On that going towards his right hand are the following words, *Verbum quod egredietur de me non reuertetur ad me vacuum, sed faciet quæcunque volui.\*—Esa. lv.* His left hand points to the king (Henry VIII), who is represented kneeling at some distance bare-headed, and his hands lifted up towards Heaven, with his crown on the ground before him, and a label going out of his mouth. On the label which comes from the Almighty is this text, *Inveni virum juxta cor meum, qui faciet omnes voluntates meas.†—Ac. xiii. 22.* To which answers that proceeding from the king, *Lucerna pedibus meis verbum tuum.‡—Psal. cxix. 105.* Underneath the Almighty is the king again represented sitting in his throne, with his arms before him at his feet. On his right hand stand two bishops bare-headed, and their mitres on the ground, in token, as it should seem, of their acknowledgment of the king's supremacy. The king gives to him a book shut, with these words on the cover, *Verbum Dei*, and these words, on a label going out of his mouth, *Hec precipe et doce.§—Tit. ii. 15.* The bishop receives it bending his right knee. On the king's left hand stand several of the lords temporal, to one of which he delivers a book clasped with *Verbum Dei* on the cover of it, and the following words on one label, *A me constitutum est et decretum, ut in uniuerso imperio et regno meo tremiscant et paveant deum viventem.¶—Daniel vi. 26:* and on another

\* "The word that is departed from me shall not return to me again as a vain word, but it shall effect that which I purposed."

† "I have found a man after my own heart, who shall fulfil all my will."

‡ "Thy word is a lanthorn unto my feet."

§ "These things teach and exhort."

¶ "It is my ordinance and decree that in my kingdom, and whole empire all men tremble at and fear the living God."

label this text, *Quod iustum est iudicate, ita parvum audietis ut magnum*.\*—Deut. i. 17. The nobleman receives the book bending his left knee. Underneath the bishops stands Archbishop Cranmer, with his mitre on his head, and habited in his rochet or stole over it. Before him is one kneeling with a shaven crown, and habited in a surplice, to whom the archbishop delivers a book clasped, with the words *Verbum Dei* on the cover of it, and saying to him these words as they are in a label coming out of his mouth, *Pascite quod in vobis est gregem Christi*.†—1 Pet. v. 2. Behind the archbishop seems to stand one of his chaplains, and at his feet are placed his coat of arms within a garland, the same with those before his life by Archbishop Parker, only here distinguished by the crescent as the arms of a younger family. Under the lords temporal stands Lord Cromwel, the king's vicegerent, as appears by his arms placed at his feet, as the archbishop's are : his lordship is represented standing with his cap on, and a roll of paper in one hand, and in the other a book clasped, with *Verbum Dei* on the cover of it, which he delivers to a nobleman, who receives it of him bare-headed, with these words on a label going out of his mouth, *Diverte a malo et fac bonum, inquire pacem et sequere eam*.‡—Psalm xxxiv. 14. At the bottom, on the right hand, is represented a priest with his square cap on in a pulpit, preaching to a pretty large auditory of persons of all ranks and qualities, orders, sexes and ages, men, women, children, nobles, priests, soldiers, tradesmen, and countrymen; who are represented some standing and others sitting on forms, and expressing themselves very thankful. Out of the preacher's mouth goes a label with these words, "*Obsecro igitur primum omnium fieri obsecrationes, orationes, postulationes, gratiarum actiones pro omnibus hominibus, pro regibus, &c.*"§—1 Tim. ii. 1, 2. On the right side of the pulpit are these words, *Vivat Rex*, and in labels coming from the people's and children's mouths, *Vivat Rex, God save the King*, to express the great and universal joy and satisfac-

\* "Pronounce whatsoever is just, so may ye hear the small as well as the great."

† "Feed the flock of Christ which is among you."

‡ "Depart from evil and do good; seek peace and pursue it."

§ "I exhort, therefore, that, first of all, supplications, prayers, intercessions, and giving of thanks be made for all men, for kings, &c."

tion which all the king's subjects, high and low, great and little, had, and their thankfulness to the king, for his granting them this privilege of having and reading the Holy Scriptures in their mother-tongue. On the left side are represented prisoners looking out of the prison grates, and partaking of this great and common joy."

Grafton was in so much favour, that we find in Rymer's *Fœdera* a patent dated Jan. 28, 1543, as follows:—

*" Pro divino servicio, de libris imprimendis.*

" Henry the Eighth, by the grace of God, &c. to all prynters of bookes within this our realme, and to all other our officers, ministers, and subjectes, theis our letters patents hering or seing, greting. We do you to understand, that wherein tymes past it hath been usually accustomed, that theis bookes of divine service, that is to sey, the masse booke, the graill, the antyphoner, the himptuall, the portans, and the prymer, both in Latyn and in Englyshe of Sarum use, for the province of Canterbury, have been prynted by strangiers in other, and strange countreys, partely to the great losse and hynderance of our subjectes, who both have the sufficient arte, feate, and treade of Printing, and by imprinting suche bookes myght profitably, and to thuse of the commonwelthe, be set on worke, and partely to the setting forthe the byshopp of Rome's usurped auctoritie, and keping the same in contynuall memorye, contrary to the decrees, statutes, and lawes of this our realme; and considering also the greate expences and provision of so necessary workes as theis arre, and yet the same not a little chargeable, and to thintent that hereafter we woll have theym more perfectly, and faithfully, and truly done, to the high honour of Almighty God, and safeguard and quyetnes of our subjects, which dayly doo, and further may incurre no small parill and daunger of our injunctions, proclamacions, and lawes, by reason of not oblitterating the seid name, and usurped power and authoritie of the byshopp of Rome as aforesaid: We of our grace especiall have graunted, and geven privilege to our welbiloved subjects, Richard Grafton and Edward Whitchurch, citezeins of London, that they and their assignes, and noon other person nor persons, saving the said Richard and Edward, and their assignes only, have libertie to prynte the bookes abovesaid, and



every sorte and sortes of theym, whiche either at this present daye arre in use, or hereafter shall be auctorised for Sarum use, within any parte of oure realmes or domynions, and that no manor of person shall prynte the seid bookes, nor any other booke or bookes, that our seid subjects at their proper expences shall prynte within the space of seven yeres next ensuing the printing of every suche booke or bookes, so printed by our seid subjects, and either of theym; or of their assignes or any of theym. Wherefore we woll and commaunde you, that ye noon of you presume to prynte any of the bookes, that our seid subjects shall have prynted as aforesaid, during the seid tyme of this our privilege, upon payne to forfeyte to our use all suche bookes, whosoever the same shall be founde, empynted contrary to the tenour and fourme of this our privilege. In witness whereof, &c. witness our self at Westminster the twenty-eight daye of Januarye."

In 1545 he printed King Henry VIIIth's Primer, both in Latin and English, with red and black ink, for which he had a patent which is inserted at the end of the Primer, expressed in much the same words as the preceding one of 1543.

In the first year of Edward VI. Grafton was favoured with a special patent granted to him for the sole printing of all the statute books. This is the first patent that is taken notice of by that diligent and accurate antiquary, Sir William Dugdale.

There is a patent, dated Dec. 18, 1548, to R. Grafton and E. Whitchurch, printers, by which they are authorised to take up and provide, for one year, printers, compositors, &c. together with papers, ink, presses, &c. at reasonable rates and prices.

In 1549, the 3rd year of Edward VI. a proclamation was issued, printed by Grafton, for abolishing and putting away divers books and images, which passed into an act of parliament, in the following words :—

"Whereas the King's most excellent majesty hath of late set forth, and established, by authority of parliament, an uniform, quiet, and godly order of common and open prayer, in a book intituled, "The Book of Common Prayer and Administration of the Sacraments, and other Rites and Ceremonies after the Church of England, to be used and observed in the said Church of England, agreeable to the order of the Primitive Church, much more comfortable unto his loving subjects than other diversity of

service, as heretofore of long time hath been used, being in the said book ordained, nothing to be read but the very pure word of God, or which is evidently grounded thereon, &c." It then proceeds to order the abolishing of all other religious books, as they tend to superstition and idolatry; and commands all persons to deface and destroy images of all kinds that were erected for religious worship, under a penalty for any to prevent the same. In this proclamation are the following clauses: "Provided always, that this act, or any thing therein contained, shall not extend to any image, or picture, set, or engraven upon any tomb in any church, chapel, or church-yard, only for a monument of any dead person, which hath not been commonly reputed and taken for a saint." It was also enacted, that the people might still keep the primers set forth by the late King Henry the eighth, provided they erased the sentences of invocation, and names of popish saints. This act was repealed by Queen Mary, but King James I re-established it.

In 1553, on the death of King Edward VI, Grafton, in consequence of being king's printer, was employed to print the proclamation, by which Lady Jane Grey was declared successor to the crown, by virtue of the measures that had been concerted by her father-in-law, the Duke of Northumberland; but on Queen Mary's accession to the throne, Grafton, though he had done no more than discharged the duty of his office, lost a debt of 300*l.* which was owing to him from the crown at the time of King Edward's death, and was immediately deprived of his patent, and John Cawood put in his room. The reason of this deprivation, as it is given in the patent granted to his successor, was, his having printed the proclamation for declaring Lady Jane Grey Queen of England. This, it seems, was considered as nothing less than high treason in those days. Besides the loss of his debt and patent, he was prosecuted and imprisoned six weeks in the Fleet prison. Whether this prosecution was carried on against him on account of the above-mentioned proclamation, or for printing the Bible in English, is not so evident. His reformation principles, of which he could not give greater proof than by encouraging the English Bible, might excite the disgust against him; though the affair of the proclamation was made the handle, as the more plausible and political pretence. During his confinement, or at

least while he was out of business, he employed himself in writing: The subject upon which he fell was the History of England; an abridgment of the chronicles of which he put together; but it was not printed till 1562.

1540.—Anthony Malert had a patent for printing a folio Bible.  
—*Ante*, p. 120.

Reynold Wolfe was king's printer in Latin, Greek, and Hebrew.  
—*Ante*, p. 121.

1553 to 1557.—John Day had licenses to print works on various subjects.—*Ante*, p. 122.

William Seres was privileged to print all psalters, primers, and prayer-books. Mr. Strype speaks of him thus, "Sir William Cecil, principal secretary of state to King Edward, procured for him, being his servant, a licence to print all manner of private prayers, called primers, as should be agreeable to the common-prayer established in the court of parliament; and that none else should print the same." Provided, that before the said Seres, or his assigns, did begin to print off the same, he or they should present a copy thereof, to be allowed by the lords of the privy-council, or by the lord chancellor for the time being; or by the king's four ordinary chaplains, or two of them. And when the same was and should be from time to time printed, that the said lords, and other of the said privy-council, or by the lord chancellor, or with the advice of the said occupation, the reasonable price thereof be set, as well in sheets as bound, in like manner as was expressed at the end of The Booke of Common Prayer." Mr. Strype says, "Seres had a privilege for the printing of all psalters, primers, and prayer-books; that this privilege was taken away by Queen Mary, but restored by Queen Elizabeth, by the means of Lord Cecil, with the addition of the grant to him and to his son during the life of the longest liver; this gave occasion to a dispute, for Seres, the father, in the latter part of his life, not being well able to follow his business, assigned his privilege, with all his presses, letter, &c. to Henry Denham, for an annuity. Denham engaged seven persons out of the Company of Stationers to join with him in the same; but some others of the Company of Stationers at the same time endeavouring to invade on the patentee's rights, presented a petition to the privy-council, wherein they pretended that in justice it stood with the best

policy of this realm, that the printing of all good and useful books should be at liberty for every man to do, without granting or allowing of any privilege by the prince to the contrary. And they said it was against law, and that the queen ought not to grant any such. Seres upon this, in a petition to the lord-treasurer, urged against these men that privileges for special books were ever granted by the prince; for that for the most part in all ancient books we read these words, *Cum privilegio ad imprimendum solum*; and that many records might be found of the same, whereby it appeared, that the prince or magistrate had ever care to commit the printing of all good books, especially of the best sort, to some special men well known and tried for their fidelity, skill, and ability: examples whereof might be shewed as well in England as other christian countries. And that the reason hereof was, that printing of itself was most dangerous and pernicious if it were not straitened and restrained by politic order of the prince or magistrate. This affair at last was made up by a friendly agreement. The expedient was this, that those that had privileges were to grant some allowances unto the Company of Stationers, for the expenses attending of this dispute, and the future maintenance of their poor. Thus Seres, who had the privilege of printing primers and psalters, and all books of private prayer, yielded the best part of the said privilege for the relief of the whole Company, out of that privilege reserving only the little primer and psalter. Several other Stationers in like manner granted many of their copies for the same purpose.

1560.—Richard Jugge and John Cawood, printers to Queen Elizabeth.—*Ante*, p. 124.

John Cawood had a patent referred to in page 127.

“The Queen, to all whom it may concern, sends greeting. Know ye, that of our special favour, &c. for the good, true, and acceptable service of our beloved John Cawood, printer, already performed, by these presents for us, our heirs, and successors, we do give and grant to the said John Cawood, the office of our printer of all and singular our statute books, acts, proclamations, injunctions, and other volumes and things, under what name or title soever, either already or hereafter to be published in the English language. Which office is now vacant, and in our disposal, forasmuch as R. Grafton, who lately had and exercised that office, hath forfeited it by printing a certain proclamation, setting

forth that one Jane, wife of Guilford Dudley, was Queen of England, which Jane is indeed a false traitor, and not Queen of England; and by these presents we constitute the said John Cawood our printer in the premises, to have and exercise, by himself, or sufficient deputies, the said office, with all the profits and advantages any way appertaining thereunto, during his natural life, in as ample manner as R. Grafton or any others have, or ought to have, enjoyed it heretofore.

“Wherefore we prohibit all our subjects, whatsoever and wheresoever, and all other persons whatsoever, to print, or cause to be printed, either by themselves or others, in our dominions, or out of them, any books or volumes, the printing of which is granted to the aforesaid John Cawood; and that none cause to be reprinted, import, or cause to be imported, or sell within our kingdom, any books, printed in our dominions by the said John Cawood, or hereafter to be printed by him in foreign parts, under the penalty of forfeiting all such books, &c.

“And we do grant power unto John Cawood, and his assigns, to seize and confiscate to our use all such books, &c. as he or they shall find so prohibited, without let or hindrance; and to enjoy the sum of 6*l.* 13*s.* 4*d.* per annum during life, to be received out of our treasury. And whereas our dear brother, Edward VI &c. did grant unto Reginald Wolf the office of printer and bookseller in Latin, Greek, and Hebrew; we, out of our abundant grace, &c. for ourselves, heirs, and successors, do give and grant to the said John Cawood the said office, with the fee of 16*s.* 8*d.* per annum, and all other profits and advantages thereto belonging, to be entered upon immediately after the death of the aforesaid Reginald, and to be enjoyed by him during his natural life, in as full and ample manner as the said Reginald now has, and exercises that office, &c. Given at Westminster, 29 Dec. 1553.”

In 1555 the following proclamation against wicked and seditious books was printed by him, and issued by order of Philip and Mary.

“Whereas dyvers bookes, filled both with heresye, sedition, and treason, have of late, and be dayly brought into this realme, out of forreigne countrys, and places beyond the seas, and some also covertly printed within this realme, and cast abroad in sundry partes thereof, whereby not only God is dishonoured, but also an encouragement given to disobey lawful princes and governours;

the king and queen's majesties, for redress thereof, doth by this thyr present proclaymation declare and publysh to all theyr subjectes, that whosoever shall, after the proclaymation hereof, be found to have any of the sayd wicked and seditious bookes, or fyndyng them, do not forthwith burne the same, without showing or readyng the same to any other person, shall in that case bee reputed and taken for a rebell, and shall without delaye be executed for that offence, according to thorder of martiall law. Given at oure manor of saint Jameses, the sixt day of June."

The same year, viz. 1555, he printed a proclamation in the following words:—

"Whereas by the statute made in the secunde yeare of Kinge Henrye IV. concerning the repressynge of heresies, there is ordeyned and provyded, of greate punyshment, not only for the authors, makers, and wryters of bookes, conteynynge wycked doctryne, and erronious and heretycall opynions, contrarye to the catholyque ffaythe, and determynatyon of the holye church, and lykewyse for the fautours and supporters, but also for suche as shall have, or keape any suche bookes or wrytings, and not make delyvery of them to the ordenarye of the dyoces, or his mynisters, withyn a certeyne tyme lymytted in the sayd statute, as by the sayde statute more att large it dothe appeare; whych acte, or statute, being by aucthorytie of parlyament of late revyved, was also openly proclaymed to thynthe the subjects of the realme upon suche proclamatyon, should the rather eschue the danger and penaltie of the sayde statute, and as yet nevertheless in moste partes of the realme, the same ys neglected and lytle regarded:

"The Kynge and Quene, our soveraigne lorde and lady, therefore moste entirely and earnestly tenderynge the preservation and saulsty, as well of the soules as of the bodyes, landes, and substaunce, of all their good lovyng subjectes, and others, and myndynge to root oute and extinguishe all false doctryne and heresyes, and other occasions of scisines, dyvisyons, and sects, that come by the same heresijs, and false doctryne, straightly charge and command that no person or persons of what estate, degree, or condytion soever he or they be, from henceforthe presume to bringe, or convey, or cause to be broughte and conveyed into this realme anye bookes, wryttings, or workes hereafter mentyoned: that ys to saye, any booke, or bookes, wryttings, or

workes, made or sett fourthe by, or in the name of Martyn Luther; or any booke, or bookes, wrytinges, or workes, made or sett forthe by, or in the name of Oecolampadyus, Sivinglius, John Calvyn, Pomerane, John Alasco, Bullynger, Bucer, Malancthon, Barnardinus, Ochinus, Erasmus Sarcerius, Peter Martyr, Hughe Latymer, Roberte Barnes, otherwyse called Freere Barnes, John Bale, otherwyse called 'Freere Bale, Justus Jonas, John Hoper, Miles Coverdale, William Tyndale, Thomas Cranmer, late Archebyshop of Canterburye, Wylliam Turner, Theodore Basyll, otherwyse called Thomas Beacon, John Frythe Roye, and the book commonly called Halles Cronycles; or any of them in the Latyn tonge, Duche tonge, English tonge, Italian tonge, or French tonge; or any other lyke booke, paper, wrytinge, or wourke, made, prynted, or sett forth by any other persone, or persons, conteynynge false doctryne, contrarye, and agaynste the Catholyque faythe, and the doctryne of the Catholyque church.

" And also, that nō persone, or persons, presume to wryte, prynte, utter, sell, reade, or keape, or cause to be wrytten, prynted, uttered, rede, or kepte, any of the sayde bookes, papers, workes, or wrytings, or any booke, or bookes, wrytten or prynted in the Latten or Englyshe tōnge, concernynge the common service and ministratyon, sett forthe in Englyshe, to be used in the churches of this realme, in the tyme of Kinge Edward the VI, commonly called the communion booke, br books of common service, and orderynge of mynisters, otherwyse called, the booke sette forthe by the aucthorytie of parlyament for common prayer, and admynistration of the sacraments, to be used in the mother tonge, wythin the church of Englande, but shall wythin the space of fyftene dayes next after the publicatyon of this proclamatyon, brynge, or delyver, or cause the sayde bookes, wrytings, and works, and everye of them remayneinge in their custodies, and keepinge, to be broughte, and delyvered to thordynarye of the dioces, where suche books, works, or wrytings be, or remayne, to his chauncelloure, or commysaryes, withoute fraude, colour, or deceipte, at the sayde ordinaries will and disposition to be burnte, or otherwyse to be usyde, or orderyd by the said ordenaries, as by the cannons and spirituall lawes it is in that case lymtyed, and apoynted, upon payne that everye offender contrary to this proclamatyon, shall incurre the daunger and penalties conteyned

in the sayde statute, and as they will avoide their majestyes highe indignatyon and displeasure, and further awnswer att thire uttermost periles.

“ And their majestyes by this proclamatyon geveth full power and aucthorytē to all byshops, and ordynaryes, and all justices of peace, mayors, sheriffes, baylyffes of cyties, and townes corporate, and other hedde offycers within this realme, and the domynions theirow, and expressleye commaundeth and willethe the same, and everye of them, that they, and everye of them, within their several lymyts and jurisdictions, shall, in the defaulte and neglygence of the said subjects, after the sayd fyftene dayes expyred, enquer, and serche oute the sayde bookes, wrytings, and works, and for this purpose enter into the howse, or howses, clossetts, and secrete places of every person of whatsoever degre, beinge negligente in this behalf, and suspected to kepe anye suche booke, wrytinge, or workes, contrarye to this proclamation.

“ And that the saide justices, mayors, sheryffs, baylyffs, and other hede officers above specified, and every of them, within their sayde lymytes and jurysdictions, fyndinge anye of the sayde subjectes negligent and faultie in this behalfe, shall commytte everye suche offendour to wardē, theire to remayne withoute bayle, or maynepryse, tyll the same offendour, or offendours, have receavid suche punyshment as the said statute dothe lymytte and appoynte in this behalfe. Given under our signes manuell, at our honour of Hampton Courte, the xiiiith daye of June, the fyrste and seconde yeres of our reignes.”

We find in Dugd. Orig. Jurid. p. 59 and 60, the following licences: “ A special licence to Richard Tathille, or Tottel, citizen, stationer, and printer, of London, for him and his assigns, to imprint, for the space of seven years next ensuing the date hereof, all manner of books of the temporal law, called the common law; so as the copies be allowed, and adjudged meet to be printed by one of the justices of the law, or two serjeants, or three apprentices of the law, whereof the one to be a reader in court. And that none other shall imprint any booke, which the said Richard Totell shall first take and imprint, during the said term, upon pain of forfeiture of all such bookes.” T. R. apud Westm. 12 April, 7 Edward VI. p. 3. “ A licence to Richard Tottle, stationer, of London, to imprint, or cause to be imprinted, for the



space of seven years next ensuing, all manner of books which touch or concern the common law, whether already imprinted, or not." T. R. apud Westm. 1 Maii, Pat. 2, and 3 Phil. and Mary, p. 1. "Licence to Richard Tottell, citizen, printer, and stationer, of London, to print all manner of books, touching the common laws of England, for his life." T. R. 12 Jan. Pat. 1 Eliz. p. 4.

There was a patent ready drawn for Queen Elizabeth's signing for seven years, privileging Richard Tothill, stationer, to imprint all manner of books or tables whatsoever, which touched or concerned cosmography, or any part thereof; as geography, or topography, writ in the English tongue, or translated out of any other language into English, of whatsoever countries they treated, and whosoever was the author. But whether this was ever actually signed or not, is uncertain.

1566.—In the year 1566, John Audeley printed the following ordinances decreed by the court of Star-chamber, high commission court, for the reformation of divers disorders in printing and uttering of books, dated from the Star-chamber, June 29, 1566.

I. "That no person should print, or cause to be printed, or bring, or procure to be brought into the realm printed, any book against the force and meaning of any ordinance, prohibition, or commandment, contained, or to be contained, in any the statutes or laws of this realm, or in any injunctions, letters, patents, or ordinances, past or set forth, or to be past or set forth, by the Queen's grant, commission, or authority.

II. "That whosoever should offend against the said ordinances, should forfeit all such books and copies; and from thenceforth should never use, or exercise, or take benefit by any using or exercising, the feat of printing; and to sustain three months imprisonment without bail, or mainprize.

III. "That no person should sell, or put to sale, bind, stitch, or sow, any such books, or copies, upon pain to forfeit all such books and copies, and for every book 20s.

IV. "That all books so forfeited should be brought into Stationers-hall, and there one moiety of the money forfeited to be reserved to the Queen's use, and the other moiety to be delivered to him, or them, that should first seize the books, or make complaint thereof to the warden of the said company; and all the books so to be forfeited, to be destroyed, or made waste paper.

V. "That it should be lawful for the wardens of the company for the time being, or any two of the said company, thereto deputed by the said wardens, as well in any ports, or other suspected places, to open and view all packs, dryfats, maunds, and other things, wherein books or paper shall be contained, brought into this realm, and make search in all workhouses, shops, warehouses, and other places of printers, booksellers, and such as bring books into the realm to be sold, or where they have reasonable cause of suspicion. And all books to be found against the said ordinances, to seize and carry to the hall, to the uses above-said; and to bring the persons offending before the Queen's commissioners in causes ecclesiastical.

VI. "Every stationer, printer, bookseller, merchant, using any trade of book-printing, binding, selling, or bringing into the realm, should, before the commissioners, or before any other persons thereto to be assigned by the Queen's privy-council, enter into several recognizances of reasonable sums of money to her majesty, with sureties, or without, as to the commissioners should be thought expedient, that he should truly observe all the said ordinances, well and truly yield and pay all such forfeitures, and in no point be resisting, but in all things aiding to the said wardens, and their deputies, for the true execution of the premises." And this was thus subscribed: "Upon the consideration before expressed, and upon the motion of the commissioners, we of the privy-council have agreed this to be observed, and kept, upon the pains therein contained.—At the Star-chamber, the 29 June, anno 1566, and the eighth year of the Queen's majesties reign.

|                   |             |               |
|-------------------|-------------|---------------|
| " N. Bacon, C. S. | Winchester, | R. Leicester, |
| E. Clynton,       | E. Rogers,  | F. Knollys,   |
| Ambr. Cave,       | W. Cecyl,   |               |

To which the commissioners for ecclesiastical causes also underwrit. "We underwrit think these ordinances meet and necessary to be decreed, and observed:

|                    |              |              |
|--------------------|--------------|--------------|
| " Matthue Cantuar. | Ambr. Cave,  | Tho. Yale,   |
| Edm. London.       | David Lewis, | Rob. Weston, |
|                    |              | T. Huycke."  |

1567.—Henry Denham had a privilege granted him for printing the New Testament in the Welsh tongue.

The 27th of March, 1563, a bill was brought into the House of Commons, that the Bible, and the divine service, may be translated into the Welsh, or British tongue, and used in the churches of Wales. See Journals of the House of Commons at that time. Which bill expresses that,

“ The Bishops of Hereford, Saint David’s, Asaph, Bangor, and Landaff, and their successors, shall take such order amongst themselves for the soule’s health of the flocks committed to their charge, within Wales, that the whole Bible, containing the New Testament, and the Old, with the book of Common Prayer, and administration of the sacraments, as is now used within the realm in English, to be truly and exactly translated into the British or Welch tongue. 2. And that the same so translated being by them viewed, perused, and allowed, be imprinted to such number at the least, that one of every sort may be had for every cathedral, collegiate, and parish church, and chappel of ease, in such places, and countrys, of every the said diocesses, where that tongue is commonly spoken or used, before the first day of March, anno Domini 1566. 3. That from that day forth, the whole divine service shall be used and said by the curates and ministers, throughout all the said diocesses, where the Welch tongue is commonly used, in the said British, or Welch tongue, in such manner and form as is now used in the English tongue, and differing nothing in any order or form from the English book. 4. For the which books so imprinted, the parishioners of every the said parishes shall pay the one-half or moiety, and the said parson and vicar of every of the said parishes (where both be) or else the one of them, where there is but one, shall pay the other half or moiety. 5. The prices of which books shall be appointed and rated by the said bishops, and their successors, or by three of them at the least. 6. The which things, if the said bishops, or their successors, neglect to do, then every one of them shall forfeit to the Queen’s majesty, her heire, and successors, the sum of 40*l*. to be levied of their goods and chattels. “

II. “ And one book containing the Bible, and one other book of Common Prayer, in the English tongue, shall be brought, and had in every church throughout Wales, in which the Bible, and book of Common Prayer in Welch is to be had by force of this act (if there be none already) before the first day of March, one thousand

five hundred sixty-six. 2. And the same books to remain in such convenient places within the said churches, that such as understand them, may resort at all convenient times to read and peruse the same; and also such as do not understand the said language, may, by conferring both tongues together, the sooner attain to the knowledge of the English tongue; any thing in this act to the contrary notwithstanding."

1569 to 1600.—Thomas Tallis and William Birde had a patent for printing music, of which the following is a copy:

"Elizabeth by the grace of God, Quene of Englande, Fraunce, and Ireland, defender of the faith, &c. to all printers, bokesellers, and other officers, ministers, and subjects, greting. Know ye, that we for the especiall effectiō, and good will, that we haue and bare to the science of musick, and for the aduancement thereof, by our letters patents, dated the xxii of January, in the xvii yere of our raigne, have graunted full priuiledge and licence vnto our welbeloued servants, Thomas Tallis, and William Birde, gent. of our chappell, and to the ouerlyuer of them, and to the assignes of them, and of the suruiuer of them, for xxi yeares next ensuing, to imprint any, and so many, as they will, of set songe, or songes in partes, either in English, Latine, French, Italian, or other tongues, that may serve for musicke, either in churche or chamber, or otherwise to be either plaid, or soonge. And that they may rule, and cause to be ruled, by impression, any paper to serue for printing, or pricking of any songe or songes, and may sell and vtter any printed Bokes, or papers of any songe, or songes, or any bookes, or quieres of such ruled paper imprinted. Also we straightly by the same forbid all printers, booksellers, subjects, and strangers, other then as is aforesaid, to do any the prentisises, or to bring, or cause to be brought, of any forren realmes into any our dominions, any songe, or songes, made and printed in any forren countrie, to sell, or put to sale, uppon paine of our displeasure; and the offender in any of the premisses, for euery time to forfeit to us, our heires, and successors, fortie shillings, and to the said Thomas Tallis, and William Birde, or to their assignes, and to the assignes of the suruiuer of them, all, and euery the said bookes, papers, songe, or songes. We have also by the same willed and commaunded our printers, maisters, and wardens of the misterie of Stationers, to assist the said Thomas Tallis, and William

Birde, and their assignees, for the dewe executing of the premisses."

Patents were granted by Queen Elizabeth, for printing cards, almanacks, songs, and various other works, mentioned in Luckombe, as follows :

Towards the close of Queen Elizabeth's reign a patent was granted to Thomas Morley for printing musick; but it being much the same with Talis and Birde's before mentioned, we forbear reciting it. Patents were also granted to John Spilman, to make cards; to Richard Watkins and James Roberts, to print almanacks; to Richard Wrighte, to print the History of Cornelius Tacitus; to John Norden, to print Speculum Britanniae; to Sir Henry Singer, touching the printing of School-books; to Thomas Morley, to print songs, in three parts; to Thomas Wight and Bopham Norton, to print law books; Edward Darcy, for cards, &c.

In the debates concerning monopolies, when that of cards was mentioned, Sir Walter Rawleigh blushed. Upon reading of the list of patents, Mr. Hackwell, of Lincoln's-Inn, stood up, and asked, "Is not bread there?" "Bread!" says one, "Bread!" says another. "This request seems strange," says one of the members. "No, not in the least," says Mr. Hackwell, "for, if not speedily prevented, a patent for bread will be procured before the next session of parliament."

#### LAW PRINTERS.

1577.—Nicasius Yetsweirt had a patent, Nov. 18, 1577, 20th of Elizabeth, to print for thirty years all manner of books concerning the common laws of this realm. *Ante*, p. 135.

1595.—Charles, son of the foregoing, had, in the 37th of Elizabeth, a like patent to print all books concerning the laws, for thirty years from the date of the grant; which, however, he enjoyed but one year, as he died in the beginning of the year 1595. *Ante*, p. 135.

1599.—A special licence gave Thomas Wright, or Wight, the exclusive right of printing all law books for thirty years. T. R. apud Westm. 10 Martii, pat. 41st Eliz. p. 4. Dugdale's Orig. p. 61. [*Ames*, p. 307.]

## ORIGIN OF THE EXISTING PATENT OF KING'S PRINTER.

CHRISTOPHER BARKER, and ROBERT his SON, had a Patent granted to them by Queen Elizabeth, in consideration of the father's great improvement in the art of printing. This appearing to be the origin of the present patent, I shall give it verbatim, as in Ames, and conclude the article with a copy of the patent now held by the King's printer.

Pat. 31, Eliz. Ps. 9.

De con. ad offic. pro Roberto Barker.

Regina omnibus ad quos &c. salutem: cum nos, per literas patentes, magno sigillo nostro Angliæ sigillatas, gerentes datum apud castrum nostrum de Windsor, vicesimo octavo die Septembris, anno regni nostri decimo nono, dederimus et concesserimus dilecto subdito nostro Christofero Barker, de civitate London. impressori, officium impressoris nostri omnium et singulorum statutorum, librorum, libellorum, actuum parliamenti, proclamationum, injunctionum, ac biblicorum, et novorum testamentorum, quorumcunque, in lingua Anglicana alicujus translationis, cum notis, aut sine notis, ante tunc impressorum, aut tunc postea per mandatum nostrum imprimendorum; necnon omnium aliorum librorum quorumcunque, quos nos pro Dei servitio in Templis hujus regni nostri Angliæ uti mandaveramus, aut tum postea uti mandavimus, ac aliorum voluminum, ac rerum quarumcunque, quocunque nomine, termino, titulo, aut sensu, seu quibuscunque nominibus, terminis, titulis, aut sensibus nominarentur, vocarentur, vel censerentur, aut eorum aliquis nominaretur, vocaretur, censeretur, aut tunc postea nominarentur, vocarentur, vel censerentur, seu per parlamentum regni nostri predictum in Anglicana lingua, vel in Anglicana, vel alia lingua quacunque, mixta, tum editorum, impressorum, vel excussorum, aut tum postea edendorum, excudendorum, et ad impressionem ponendorum; exceptis solummodo rudimentis grammaticæ institutionis Latine lingue: ac ipsum Christoferum Barker, impressorem nostrum omnium et singulorum premissorum fecerimus, ordinaverimus, et constituerimus, per predictas litteras patentes, habendum, gaudendum, occupandum, et exercendum, officium predictum prefato Christofero Barker, per se, vel sufficientem deputatum suum, sive deputatos suos sufficientes, durante vita sua naturali, una cum omnibus proficiis, commoditatibus, privilegiis, preheminenciis, et privilegiis, eidem officio quoquomodo spectantibus sive pertinentibus prout, per predictas litteras patentes (inter alia) in eisdem contenta plenius liquet et apparet: cumque etiam prefatus Christoferus Barker, sua propria industria, cura, et sumptibus, scientiam imprimendi in hoc regno nostro Angliæ typis, characteribus, aliisque nonnullis instru-

mentis, ad officium predictum impressoris nostri pertinentibus, multo quam ante hac retroactis temporibus copiosius adauxerit, atq; ornatus expresserit. Sciatis igitur, quod nos, de gratia nostrâ speciali, ac ex certâ scientiâ, et mero motu nostris, dedimus, et concessimus, ac per presentes pro nobis, heredibus, et successoribus nostris, damus, et concedimus, dilecto subdito nostro, Roberto Barker, filio predicti Christoferi Barker, officium impressoris nostri omnium et singulorum statutorum, librorum, libellorum, actuum parliamenti, proclamationum, inunctionum ac bibliorum, et novorum testamentorum, quorumcunque, in linguâ Anglicanâ alicujus translationis, cum notis, aut sine notis, antehac impressorum, aut imposterum, per mandatam, privilegium, sive auctoritatem, nostri, heredum, aut successorum nostrorum, imprimendorum; necnon omnium aliorum librorum quorumcunque, quos nos, aut successores nostri, pro Dei servitio in templis hujus regni nostri Angliæ uti mandavimus, aut imposterum uti mandaverimus, ac aliorum voluminum, ac rerum quarumcunque, quocunque nomine, termino, titulo, aut sensu, seu quibuscunque nominibus, terminis, titulis, aut sensibus, nominentur, vocentur, vel censeantur, aut eorum aliquod nominetur, vocetur, censeatur, aut imposterum vocabuntur, vel censebuntur, seu per parlamentum regni nostri predicti in Anglicana lingua, vel in Anglicanâ, et aliâ linguâ quâcunque mixta, jam editorum, impressorum, vel excussorum, aut imposterum edendorum, excudendorum, et ad impressionem ponendorum; exceptis solummodo rudimentis grammaticæ institutionis Latine lingue. Ac ipsum Robertum Barker, impressorem nostrum omnium et singulorum præmissorum facimus, ordinamus, et constituimus, per presentes, habendum, gaudendum, occupandum, et exercendum, officium predictum, unâ cum omnibus proficiis, commoditatibus, advantageis, preheminentiis, et privilegiis, eidem officio quoquo modo spectantibus sive pertinentibus, prefato Roberto Barker, et assignatis suis, per se vel per sufficientem deputatum suum, seu deputatos suos sufficientes, immediate post mortem, sive decessum dicti Christoferi Barker, pro et durante vitâ naturali prefati Roberti Barker. Et ulterius de uberiori gratia nostrâ speciali, certâ scientiâ, et mero motu nostris, damus, et concedimus, prefato Roberto Barker, durante vitâ suâ naturali, auctoritatem, privilegium, et facultatem imprimendi omnia, et omnimoda abbreviamenta omnium et singulorum statutorum, et actuum parliamentorum, quorumcunque; antehac editorum, et imposterum edendorum. Ac ulterius de uberiori gratia nostra, ex certâ scientiâ, et mero motu nostris, volumus, et concedimus, quod si prefatus Robertus Barker in vitâ predicti Christoferi decesserit, quod tunc prefatus Robertus Barker, executores, administratores, et assignati sui, per se, vel per sufficientem deputatum suum, sive deputatos suos sufficientes, habeant, teneant, et gaudeant predictum officium impressoris nostri, heredum, et successorum nostrorum, omnium et singulorum predictorum librorum, actuum parliamentorum, bibliorum, et ceterorum præmissorum, cum omnibus commoditatibus feodis, et privilegiis predictis, pro et durante termino quatuor annorum proxime et immediatè sequentium post mortem prefati Christoferi Barker. Quare prohibemus, vetamus, et inhibemus, omnibus et

singulis subditis nostris quibuscunque, nobis gentium et locorum agentibus, et ceteris aliis quibuscunque, ne illi, vel eorum aliquis, per se, vel per alium, vel alios, durante vita prefati Roberti Barker, et predictis quatuor annis, imprimat, seu imprimi faciat, vel faciant, infra, vel extra dominia nostra quaecunque, aliquod volumen, librum, aut opus, aliqua volumina, libros, aut opera quaecunque, de quibus impressio per presentes per nos conceditur prefato Roberto Barker; ac quod nullos alios libros, volumina, aut opus quodcunque, in vernaculâ aut Anglicanâ linguâ, aut Anglicanâ cum aliis, ut prefertur, infra regna, seu dominia nostra, per prefatum Christoforum Barker impressa, aut que in futurum erunt per ipsum Christopherum, aut per prefatum Robertum Barker, aut eorum aliquem deputatum, seu assignatos suos, seu eorum alicujus, impressa in partibus transmarinis, aut in partibus foriaceis imprimi faciat, vel faciant, nec ea, seu eorum aliquod, importet, vel importent, seu importari faciat, vel faciant, aut ea, vel eorum aliquod vendat, vel vendant, sub penâ forisfacturae decem solidorum legalis monetae Anglie pro quolibet tali libro, volumine, vel opere, sic imprimendo vel vendendo, ac confiscationis et amissionis talium librorum, voluminum, operum, materiarum, et rerum quorumcunque, et eorum cujuslibet; que quidem libri, volumina, materie, et res quaecunque sic impressa, vel durante vitâ prefati Roberti Barker, et predicto termino quatuor annorum, contra tenorem presentium imprimenda, aut infra hoc regnum nostrum sive dominia quaecunque importanda, et sicut premittitur, forisfacienda et confiscanda, nos concessimus, ac auctoritatem et potestatem per presentes, pro nobis, heredibus, et successoribus nostris, concedimus prefato Roberto Barker, executoribus, deputatis, et assignatis suis, apprehendendum, capiendum, seisiendum, et ad opus nostrum arrestandum et confiscandum sine impedimento, interruptione, dilatione, contradictione, seu perturbatione quacunque; vetantes insuper, et firmiter prohibentes, virtute et vigore presentium, nequis alius, quocunque modo, colore, vel pretextu, librum, vel libros, aut opera quaecunque; per dictum Robertum Barker, executores, deputatos, seu assignatos suos imprimenda de novo imprimere, vel alibi impressa vendere, aut emere presumat, aut audeat, quovis modo. Et insuper de ampliori gratia nostra concessimus, et licentiam dedimus, ac per presentes, pro nobis, heredibus, et successoribus nostris, concedimus, et licentiam damus, prefato Roberto Barker, executoribus, deputatis, et assignatis suis, quod ipsi, vel eorum aliquis, de tempore in tempus, durante vitâ prefati Roberti Barker, et predicto termino quatuor annorum, operarios de arte et misterio impressoris capere, apprehendere, et conducere possit, vel possint, ad operandum in arte predictâ ad appunctionem, sive assignationem prefati Roberti Barker, executorum, deputatorum, vel assignatorum suorum, tali tempore, et talibus temporibus durantibus, quo vel quibus idem Robertus, executores, deputati, vel assignati sui, hujusmodi operariis egebit, vel egehunt. Concessimus etiam, ac per presentes, pro nobis, heredibus, et successoribus nostris, concedimus dicto Roberto Barker, executoribus, et assignatis suis pro exercitio



officii predicti feodum, sive annuitatem, sex librarum tresdecim solidorum et quatuor denariorum, habendum, et annuatim percipiendum predictum feodum, sive annuitatem, sex librarum tresdecim solidorum et quatuor denariorum prefato Roberto Barker, executoribus, et assignatis suis, ad festa sancti Michaelis et Pasche, equis proportionibus solvendum, durante vita prefati Roberti Barker, et durante termino predictorum quatuor annorum, de thesauro nostro, ad receptam scacarii nostri Westmonasterii per manus thesaurarii, et camerariorum nostrorum, pro tempore existente; mandantes etiam, et per presentes firmiter injungendo precipientes, omnibus et singulis majoribus, vicecomitibus, Ballivis, constabulariis, et aliis officiariis, ministris, et subditis nostris quibuscunq; quod prefato Roberto, executoribus, et assignatis suis, in executione officii predicti, ac factionis omnium et singulorum in hiis literis nostris patentibus specificatorum agendorum de tempore in tempus, quando necessè fuerit, sint intendentes, attendentes pariter, et auxiliantes in omnibus, prout decet. Eo quod expressà mentio, &c.

In cujus rei, &c. teste regina apud Westmonasterium octavo die Augusti.

King James I, May 10, 1602, in the first year of his reign, granted the same patent to Christopher, son of the said Robert, to hold the same after the death of his father, with a proviso, that if Christopher should die before his father, then his heirs, &c. should have it for four years, after his father Robert's death.

Robert Barker of Southley, or Southlee, in the county of Bucks, esq. married two wives, Rachael daughter of Richard Day, Bishop of Winchester, by whom he had several children, and Ann, relict of Nicholas Cage of London. Others, besides his sons, were concerned with him in the business of printing. July 19, 1603, a special licence was granted to Robert for printing all the Statutes during his life. Mr. William Ball, in a treatise on printing, 1651, says, Robert Barker had paid for amending or correcting, the translation of the Bible, the considerable sum of 3,500*l.* &c. therefore his heirs had the right of printing it. This great family had their changes in fortune, for this same Robert Barker lay in prison above ten years, as appears from a certificate, in these words: "These are to certify whom it may concern, that Robert Barker, esq., was committed a prisoner to the custody of the Marshal of the King's-bench, the 27th of November, 1635, and died in the prison of the King's-bench, the 10th of January, 1645."

King James I, in the fourteenth year of his reign, anno 1616,

on the 11th of February, granted the same to Robert, son of the said Robert, for thirty years, to commence from the death of Robert the father.

King Charles I, July 20, 1627, in the third of his reign, having notice that the several interests of the Barkers were assigned over to **BONHAM NORTON** and **JOHN BILL**, confirmed the said assignment to **NORTON** and **BILL**.

King Charles I, Sept. 26, 1635, in the eleventh year of his reign, granted the same to Charles and Matthew Barker, two other sons of Robert the father, after the expiration of the four years to Christopher's heirs, and the thirty years to Robert their brother.

Robert, to whom Queen Elizabeth granted the office for life, 1589, died in the Queen's-bench, January 10, 1645; so that Christopher's four years ended the 10th of January, 1689. •

Robert the son's, began January 10, 1649, and expired January 10, 1679.

King Charles II, December 24, 1675, in the 27th of his reign, grants the same to **THOMAS NEWCOMB** and **HENRY HILLS**, for thirty years,\* to commence after the expiration of the respective terms granted to the Barkers.†

Charles and Matthew Barker's, began January 10, 1679, and expired January 10, 1709.

Thomas Newcomb and Henry Hills, began January 10, 1709, and expired in 1739.

Note.—When King Charles II granted the office of printer, &c. to Thomas Newcomb and Henry Hills, there were then of the respective terms, formerly granted to the Barkers, thirty-four years unexpired.

Note.—Also, that the same patent was assigned over by the executors of Thomas Newcomb and Henry Hills unto John **BASKETT** and others. There have been contests about the meaning of this patent since the Union, as Mrs. Anderson's case, and that between John Baskett, esq. and Henry Parsons, &c. printed 1720.

\* Mr. Nichols says, thirty-four years.

† I have a small Bible (between Nonpareil and Pearl), "Printed by *John Bill, Christopher Barker, Tho. Newcomb, and Henry Hills*, Printers to the King's Most Excellent Majesty, 1678.—*CUM PRIVILEGIO.*"—*H.*

The next granted patent was to Mr. Tooke and Mr. Barber, as by the following petition :

“ To the Queen’s most Excellent Majesty.

“ The humble Petition of Benjamin Tooke and John Barber, citizens and stationers of London,

“ Sheweth,

“ That his late majesty King Charles the second, did by his letters patent, under the great seal of England, bearing date at Westminster, the 24th day of December, in the 24th year of his reign, grant unto Thomas Newcomb and Henry Mills, of the city of London, the office of his Majesty’s Printer, for the printing of all Bibles, New Testaments, Books of Common Prayer of all Translations, with notes, or without, Statutes, Abridgements of the same, Proclamations and Injunctions; to hold to them, their executors and assigns, by themselves, or their sufficient deputy or deputies, for thirty years, from the determination of the several and respective estates and interests therein then formerly granted to Robert Barker the younger, and Charles and Matthew Barker. —And whereas the said office hath been usually from time to time granted by the crown for the term of thirty years, in reversion as aforesaid,

“ Your petitioners most humbly pray your majesty would be graciously pleased to grant unto them the said offices and premises, to hold to them, their executors, and assigns, for thirty years, from the determination of the several and respective estates and interests now in being,

“ And your petitioners, as in duty bound, shall ever pray, &c.

“ It appears that this petition was received and granted the 13th day of October 1713, the twelfth year of queen Anne.

“ Per breve de privato sigillo. Cocks.”

JOHN BASKETT, Esq., some years ago, bought out Tooke’s moiety, and also that of alderman Barber: soon after the fire, which burnt the printing house, he had a new patent granted him by king George II. for 60 years,\* with the privilege to serve the parliament

\* This patent was to commence after the expiration of the term then existing to Mr. Basket., viz. in January, 1739, and with its addition of 30 years, would expire in 1769.

with stationers' wares, added to it. \* Thirty years of this grant was then conveyed, for a valuable consideration,\* to Charles Eyre, esq. of Clapham, and his heirs.

In the year 1769, Mr. Baskett's term of the patent expired, and the consigned reversion for 30 years, being the sole property of Charles Eyre, esq. he took possession of the same, and appointed William Strahan, sen. esq. his printer, who, in 1770, purchased a share of the patent. He died in 1785, in the 71st year of his age; and was succeeded by his third son, Andrew; now one of the joint patentees, as printer to his majesty; having also the patent of law printer. See p. 184.

The following is a summary account of the rise and progress of the patent of king's printer, as before given in detail.

1589 In 1589, the grant from queen Elizabeth to Christopher and Robert Barker, for life.

1602 In 1602, the grant from James I. to Christopher, son of Robert, last named, which provided, that if he died before his father, his heirs, &c., should possess the right for four years after the death of his father: and it so happened that Christopher did die before his father.

1645 In 1645, the father, Robert, died, therefore four years  
4 remained due as provided to Christopher's heirs.

1649 In 1616, James I granted the reversionary right of  
30 patent to Robert, another son, for thirty years, which  
1679 expired in 1679.

In 1627, Charles I confirmed an assignment of the patent from the Barkers to Norton and Bill: and

In 1635, granted to Charles and Matthew Barker, two other sons of Robert, another thirty years patent, to commence after the expiration of the 'four years' right, vested  
30 in the heirs of Christopher before-mentioned, and the  
1709 thirty years granted by James I, to the before-mentioned Robert Barker, which continued it down to 1709.

In 1675, Charles II granted to Newcomb and Hills, thirty years in addition to the grants conferred on the  
30 Barkers. These patentees appear to have survived the  
1730 grant but a short time, as it was assigned over by their executors to Mr. John Baskett.

\* £.10,000.—Lemoine.

1739 In 1713, Queen Anne granted another patent to Tooke  
 30 and Barber, for thirty years, "which," as was explained  
 — at the time by a public advertisement, "was to commence  
 at the expiration of the term then existing to Baskett,  
 namely, 1739."\* But this reversionary interest was  
 bought up by Baskett, who afterwards obtained a further  
 renewal for sixty† years, thirty of which, were conveyed  
 for the sum of 10,000l.‡ to Charles Eyre, esq. This  
 1769 comes down to 1769, when Mr. Eyre came into posses-  
 30 sion. Mr. Strahan in the following year purchased a  
 — share in the patent, which expired in 1799, when a  
 new patent for the usual term, was granted to Mr. Eyre  
 1799 and the present Mr. Strahan, including also a new partner  
 30 in the person of JOHN REEVES, esq., who thus became  
 1829 a sort of *lay-brother* of our profession, by means of Mr.  
 Pitt, as a reward for some political services which he  
 had rendered to the cause of that statesman. Mr.  
 Reeves embarked pretty largely in his new profession of  
 Prayer-book and Bible-printing, until his interest in the  
 Patent was purchased by Mr. Strahan.

This mode of requiting political services in the late reign, gave  
 rise to some parliamentary inquiries, which produced the follow-  
 ing :—

### COPY OF THE PATENT.

GEORGE the Third by the grace of God of Great Britain France and  
 Ireland King Defender of the Faith and so forth, TO all to whom these  
 Presents shall come Greeting: WHEREAS Our Royal Ancestor George the

\* See "Evening Post," Oct. 17th, 1713, N. i, 73.

† This appears to be an inaccuracy which has escaped both Lemoine and  
 Nichols, since a further renewal of sixty years, would have continued the  
 grant until 1829: and in addition to this reason, the copy of the patent of  
 1799, it will be seen, recites Mr. Baskett's, as for thirty years. It is, there-  
 fore, probable that the passage should have stood thus: Mr. Baskett having  
 purchased Tooke and Barber's term of thirty years, obtained a further  
 renewal of thirty years, which gave him a total of sixty years, the last thirty  
 of which, were conveyed, &c. &c.

‡ Lemoine, 77.

First late King of Great Britain, &c. by his Letters Patent under his Great Seal of Great Britain, bearing date at Westminster the 15th day of December in the second year of his Reign, for himself his Heirs and Successors, did give and grant to his beloved and trusty John Baskett, of his City of London, Bookseller, his executors and assigns, the Office of Printer to the said late King His Heirs and Successors, of all and singular Statutes, Books, small Books, Acts of Parliament, Proclamations and Injunctions, and Bibles and New Testaments whatsoever, in the English tongue or in any other tongue whatsoever of any translation, with notes or without notes; and also of all Books of Common-Prayer and Administration of the Sacraments and other Rites and Ceremonies of the Church of England, in any volumes whatsoever theretofore, printed by the Royal Typographers for the time being, or thereafter to be printed by the command privilege or authority of Him His Heirs or Successors; and also of all other Books whatsoever which He had commanded or should command or His Heirs or Successors should command to be used for the service of God in the Churches of that part of His Realm of Great Britain called England; and of all other books volumes and things whatsoever, by whatsoever name term title or meaning, or by whatsoever names terms titles or meanings they were named called or distinguished, or any of them was named called or distinguished, or thereafter should be named called or distinguished thentofore printed by the Royal Typographers for the time being, or then already by the Parliament of Great Britain in the English tongue or in any other mixed tongue, published printed or worked off, or thereafter to be published worked off or put to the press, by the command privilege or authority of Him His Heirs or Successors (except only the Rudiments of the Grammatical Institutions of the Latin Tongue): To have enjoy occupy and exercise the said Office, together with all profits, commodities, and advantages, pre-eminences and privileges to the same Office in anywise belonging or appertaining to the said John Baskett his executors and assigns, by him or themselves, or by his or their sufficient deputy or deputies, for the term of 30 Years, to commence and be computed from and immediately after the expiration or other determination of the several and respective estates and interests in the said Office before that time granted by Our Royal Predecessor Ann Queen of Great Britain, by Her Letters Patent made under her Seal of Great Britain, bearing date at Westminster the 13th day of October, in the 12th year of her Reign to her beloved subjects Benjamin Tooke and John Barber, of Her City of London, Booksellers, and each of them their and each of their executors and assigns, to have enjoy exercise and occupy the said Office to the said Benjamin Tooke and John Barber for the term of 30 Years, to commence and be computed from and immediately after the expiration or other sooner determination of the several and respective estates and interests before that time granted by Our late Royal Predecessor Charles the Second, late King of England Scotland France and Ireland, by his Letters Patent made under his Great Seal of England bearing date at Westminster the 24th day of December in the 27th year of

his reign, to his beloved subjects Thomas Newcomb and Henry Hills; to have enjoy exercise and occupy the said Office to the said Thomas Newcomb and Henry Hills for the term of 30 Years, which last mentioned term of 30 Years begun at and from the 10th day of January 1709: as by the said Letters Patent made to the said John Baskett, amongst other things in the same contained, relation being thereunto had, will more plainly and at large appear: NOW know ye, That We, for divers good causes and considerations Us at this time specially moving, of Our special grace certain knowledge and mere motion, Have given and granted, and by these Presents for Us Our Heirs and Successors, Do give and grant unto Our beloved and trusty John Reeves of Cecil-street within the Liberty of the Savoy parcel of Our Duchy of Lancaster, George Eyre of Lyndhurst in Our County of Hants, and Andrew Strahan of Our City of London, Stationer, and each of them their and each of their executors administrators and assigns, the Office of Printer to Us Our Heirs and Successors, of all and singular Statutes, Books, small Books, Acts of Parliament, Proclamations and Injunctions, Bibles and New Testaments whatsoever, in the English tongue or in any other tongue whatsoever of any translation, with notes or without notes; and also of all Books of Common-Prayer and Administration, of the Sacraments and other Rites and Ceremonies of the Church of England, in any volumes whatsoever heretofore printed by the Royal Typographers for the time being, or hereafter to be printed by the command privilege or authority of Us Our Heirs or Successors; and also of all other books whatsoever which We have commanded or hereafter shall command, or Our Heirs or Successors shall command to be used for the service of God in the Churches of that part of Our Realm of Great Britain called England, and of all other books volumes and things whatsoever, by whatsoever name term title or meaning, or by whatsoever names terms titles or meanings they are named called or distinguished, or any of them is named called or distinguished, or hereafter shall be named called or distinguished, heretofore printed by the Royal Typographers for the time being, or by the Parliament of Great Britain, in the English tongue or in any other mixed tongue, already published printed or worked off, or hereafter to be published worked off or put to the press, by the command privilege or authority of Us Our Heirs or Successors; (except only the Rudiments of the Grammatical Institutions of the Latin tongue): And them the said John Reeves, George Eyre, and Andrew Strahan, and their Executors and Assigns, printer to Us Our Heirs and Successors, of all and singular the premises, We make ordain and constitute by these Presents, to have enjoy occupy and exercise the said Office, together with all profits commodities and advantages, pre-eminences and privileges to the said Office in anywise belonging or appertaining, to the said John Reeves, George Eyre, and Andrew Strahan, their Executors and Assigns, by themselves or by their sufficient Deputy or Deputies, for and during the term of Thirty Years, to commence and be computed from and immediately after the expiration or other determination of the Estate and interest in the said Office before granted to the said John Baskett his

Executors and Assigns, or when, or as soon as the said Office shall be vacant and shall happen by any means whatsoever to be in Our hands, in the same manner as if such Grant had not been made: AND further, We of Our more abundant grace certain knowledge and mere motion Do give and grant to the said John Reeves, George Eyre, and Andrew Strahan, and each of them, their and each of their Executors Administrators and Assigns, during the same term of 30 Years last above mentioned, authority privilege and faculty of printing all and all manner of Abridgments of All Statutes and Acts of Parliament whatsoever published or hereafter to be published: AND in order that no one do presume to impede or in anywise disturb the said John Reeves, George Eyre, and Andrew Strahan, or either of them, their or either of their Executors Administrators or Assigns, during the aforesaid term to them granted in the said Office, in rightfully and duly exercising their said Office, or to do any thing whatsoever, whereby the profits which may accrue to the said John Reeves, George Eyre, and Andrew Strahan, or any of them, their or either of their Executors Administrators or Assigns, by reason of the said Office, may be diminished, We prohibit and enjoin and by these presents for Us Our Heirs and Successors forbid all and singular the subjects of Us Our Heirs and Successors, whatsoever and wheresoever abiding, and all others whatsoever, that neither they nor any of them, neither by themselves or by any other or others during the said last-mentioned term of 30 Years, print or cause to be printed within that part of our Realm of Great Britain called England, any volume book or work, or any volumes books or works, the printing of which We by these presents have granted to the said John Reeves, George Eyre, and Andrew Strahan, their Executors and Assigns, nor any Bibles or New Testaments in the English tongue of any translation, with notes or without notes, nor any Books of Common Prayer and Administration of the Sacraments and other Rites and Ceremonies of the Church of England, nor any other books, by Us Our Heirs or Successors for the service of God in the Churches of Us Our Heirs or Successors commanded or to be commanded to be used, nor import or cause to be imported, sell or cause to be sold any books volumes or works whatsoever, in the English tongue or in the English mixed with any other tongue whatsoever, printed in parts beyond the seas, or in foreign parts out of that part of Our Realm of Great Britain called England, being such as have been or may be lawfully printed by the said John Reeves, George Eyre, and Andrew Strahan, or either of them, their or either of their Administrators Executors or Assigns, or their or either of their Deputy or Deputies by virtue of these Presents, under the penalties and forfeitures by the Laws and Statutes of this realm in that behalf made and provided, or that may be hereafter provided; Forbidding also, and by these presents for Us Our Heirs and Successors firmly prohibiting and enjoining, that no other shall in any manner or by any colour or pretext whatsoever presume or dare to reprint in any manner whatsoever, or purchase, elsewhere printed, any book or books or any work or works whatsoever, that may be printed by the said John Reeves, George Eyre, and Andrew Strahan, or either



of them, their or either of their Executors Administrators or Assigns by virtue of these Presents: AND further, of Our more abundant grace We have granted and given licence and by these Presents We do for Us our Heirs and Successors grant and give licence to the said John Reeves, George Eyre, and Andrew Strahan, them and each of them, and to their and each of their Executors Administrators and Assigns, that they or any of them during the aforesaid term to them above granted, may take retain and hire Workmen in the art and mystery of Printing, to work in such art or mystery at the appointment and by the assignment of the said John Reeves, George Eyre, and Andrew Strahan, their Executors or Assigns, for such time or times during which the said John Reeves, George Eyre, and Andrew Strahan, their Executors or Assigns or any of them, shall want such Workmen, We have also given and granted, and by these Presents for Us Our Heirs and Successors, do give and grant to the said John Reeves, George Eyre, and Andrew Strahan, and each of them, their and each of their Executors Administrators and Assigns, for exercising the said Office, a Fee or Annuity of 6*l.* 13*s.* 4*d.* of lawful Money of Great Britain, by the year, To have and annually receive the said Fee or Annuity of 6*l.* 13*s.* 4*d.* to the said John Reeves, George Eyre, and Andrew Strahan, their Executors Administrators and Assigns, at the Feasts of Easter and St. Michael the Archangel, to be paid in equal portions during the said term of 30 Years above by these Presents granted, from the Treasury of Us Our Heirs and Successors, at the Receipt of our Exchequer at Westminster, by the hands of the Commissioners of our Treasury, or the Treasurer and Chamberlain of Us, Our Heirs and Successors for the time being; Commanding and by these Presents for Us Our Heirs and Successors firmly enjoining and ordering all and singular Mayors Sheriffs Bailiffs Constables Officers Ministers and Subjects whatsoever, of Us Our Heirs and Successors, that they be, from time to time when there shall be occasion, assisting attendant and aiding, as they ought, to the said John Reeves, George Eyre, and Andrew Strahan, their Executors and Assigns, in the execution of the aforesaid Office, and in the doing of all and singular the things specified in these Our Letters Patent to be done: PROVIDED always, and Our Will and Pleasure nevertheless is, that these our Letters Patent are and shall be deemed to be made and granted, and to be valid and effectual only upon condition that the said John Reeves, George Eyre, and Andrew Strahan, their Executors and Assigns, from time to time and at all times during the term hereinbefore granted, and when and as often as they or any of them shall be required by Our Lord High Treasurer; or the Commissioners of Our Treasury for the time being, or at his or their instance, or by his or their Order, to print for and supply to Us Our Heirs or Successors, or in any manner whatsoever for or on Our behalf or for Our service, any of the articles matters or things which by virtue of these Our Letters Patent, and the Office hereby granted, they or any of them are authorized to print; and for or in respect of the printing and supplying of which, they can or may be entitled to require demand or receive any price or payment whatsoever, over

and above the said Fee hereby granted, shall and do accordingly print for and supply to Us Our Heirs and Successors, or in such manner for or on our behalf or for Our service, all and every such articles matters and things respectively, at and for such prices and rates of payment for the same respectively, as to Our said Treasurer or Lords of our Treasury for the time being shall appear to be just and reasonable. LASTLY, We will, and by these Presents for Us Our Heirs and Successors, do grant unto the said John Reeves, George Eyre, and Andrew Strahan, that these Our Letters Patent, or the Inrollment of the same, shall be good firm valid and effectual in the Law, notwithstanding the not rightly or fully reciting the before recited Letters Patent, or the not naming or the not rightly naming or mentioning the Office and Premises aforesaid, or any of them, and notwithstanding any other omission, imperfection defect thing cause or matter whatsoever, to the contrary thereof in any wise notwithstanding. IN WITNESS whereof We have caused these Our Letters to be made Patent. WITNESS Ourselves at Westminster, the 8th day of July, in the 39th year of Our Reign.

By Writ of Privy Seal,

WILMOT.

From this document the dates are clearly recited to be—

|                                             |       |
|---------------------------------------------|-------|
| Newcomb and Hills began . . . . .           | 1709  |
| Their term . . . . .                        | 30    |
| Term of Tooke and Barber . . . . .          | 30    |
| Term of Baskett . . . . .                   | 30    |
| Term of Reeves, Eyre, and Strahan . . . . . | 30    |
|                                             | — 120 |

Present Patent to expire in . . . 1829

IN the earliest period of the introduction of the art into England, printing-houses were set up in several cities and towns where they had any considerable religious house. Thus we see, besides WESTMINSTER, that the Abbey of ST. ALBAN'S had printing there very soon; and several others, such as TAVISTOCK, WORCESTER, CANTERBURY, IPSWICH, &c. However, as we have mentioned before, that the art was practised very early at OXFORD, we shall mention that place first.

# OXFORD.

Theodoric Rood, a native of Cologne, printed here in 1480

where he continued till 1485, but how much longer we cannot learn. It appears that he had a partner called

Thomas Hunte, an Englishman; but notwithstanding this might be so, the care and diligence of curious and inquisitive persons have preserved but four books printed by these two printers, and one of those was not known till 1735, unless we admit Hunte to be the printer of the three anonymous books in 1468 and 1479.

From these we are obliged to descend to the year 1506, when Pynson, or Wynkyn de Worde, printed for them till 1518.

John Scolar printed here, in 1518, who was succeeded by .

Charles Kyrfeth, a Dutchman, who resided here but a short time, in whose name we have only one book, in 1519. Mr. Anthony Wood, in his History of the Antiquities of Oxford, printed 1674, says Theodoric Rood was succeeded by Scolar, and he by

Peter Trevers; who, in 1527, removed to Southwark.

In Rymer, Vol. xv, p. 628, is the following Grant, by Queen Elizabeth, to Thomas Cooper, "Clerke of Oxforde," for Twelve Years, for the sole Printing of his Latin Dictionary.

"Elizabeth, by the grace of God, Quene of England, Fraunce, and Ireland, defender of the faith, &c. To all and singuler printers of bookes, bookesellers, statyoners, as well within this our realm of England, as in other our dominions, and all other our officers, ministers, and subjects, greeting. We let you to wit, that in consideracion, that our loving subjecte, THOMAS COOPER, of Oxforde, hath diverse and sundrye tymes heretofore traveled in the correcting, and augmenting of the English Dictionarie (commonly called, Bibliotheca Eliotae), and now of late, as well to his further paynes and studie, as also to his great costes, and charges, of a zeale to further good letters, and the knowledge of the Laten tong, in these our realms and dominions, hath altered and broughte the same to a more perfecte forme, in following the notable worke called, Thesaurus Linguae Latinae, then at any time heretofore it hath been used, or set forth; we therefore, of our grace especial and more mocion, have lycenced and priviledged, and by these presents do graunte, and give lycence and priviledge, unto the said Thomas Cooper, and his assignes onely, to prynte,

and set fourthe to sale, the said Englysshe dictionary (before tyme named Bibliotheca Eliotae) and now in this last edicion entituled, Thesaurus utriusque linguae Latinae et Britannicae. Commaunding and straitelye prohibiting, that neither you, nor any of you, nor any person, or persons whatsoever, other then the said Thomas Cooper, and his only assignes, shall, duryng the space of twelve yeres next ensuyng the printing of the booke or worke, printe, or cause to be printed, or put to sale the said work, or booke abovenamed, eyther by the coppye heretofore ymprinted, or hereafter to be printed, by the said Thomas Cooper, or his assignes, or by any other coppye, translation, alteration, addicion, or abridgement, or by other whatsoever tolerable way, name, or title, the said book, or work, shall, or may after be called, printed, or set fourthe, uppon payne and forfeiture, and confiscacion of all and every the same booke, and bookes, worke, and workes, so by you, or any of you, imprinted, or set fourthe to sale, contrary to the tenour of these presents, and further incurring our highe displeasure and indignation for your attempting of the contrary at your extreme parill. Willying, therefore, and strayghtly charging and commanding all our officers, ministers, and subjects, as they tender our favour, and will avoyde our high indignacion and displeasure, that they, and every of them, do ayde and assiste the said Thomas Cooper, and his assignes, in the due accomplishment and execution of these our licence and priviledge; any statute, lawe, or ordenaunce heretofore to the contrary notwithstanding. In witnes whereof, &c. Witness ourself at Westminster, the xii daye of Marche. Per breve de privato sigillo."

After this time we have observed no other printer resident at Oxford for the space of 60 years, for which chasm there is no reason assigned. In 1585 a new printing press was erected, at the expense of the Earl of Leicester, chancellor of that University. The first book produced from it was published by John Case, fellow of St. John's College.

Joseph Barnes was appointed University Printer in 1585, and continued till 1617. From that time John Litchfield and James Short were printers to the University till 1624, but the books printed by them have not always both their names.

John Litchfield and William Turner were University Printers to 1635; William Turner and Leonard Litchfield in 1658; Henry Hall in 1648; and William Hall in 1662, who continued till 1676.

Mr. Wood, in his *Athenæ*, mentions Samuel Clark, a master of arts, as elected May 14, 1658, Architypographus, who was succeeded by Martin Bold in 1669.

Books printed à Theatro Sheldoniano from 1671, have usually no printer's name to them. Henry Crutterden printed a book at Oxford in 1688, wherein he calls himself one of his majesty's printers. From this period the office of Architypographus, or printer to the University, was attached to the superior Bedelship of Law, and was holden by the successive Bedels of that faculty, till the year 1715; when Hearne, the Oxford antiquary, was elected to the office. At that time, in consequence of some ill-will conceived against the new Bedel (and his political principles), by the then Vice-Chancellor, and other leading persons, he was not permitted to exercise that part of his office which belonged to the Architypographus; and he complains very bitterly, that a common printer was thrust into the place in defiance of the statute, which enjoins that "one well skilled in Greek, Latin, and philological learning," should enjoy it. From that time it seems that the offices of superior Bedel of Law and Architypographus, have never been united. From the year 1758, the management of the University Press has been entrusted to certain delegates nominated by the Vice-Chancellor and the Proctors, and approved by Convocation; who engage from time to time, proper persons to conduct the establishment.

The present superintendants are Messrs. Samuel and John Collingwood (father and son). Mr. C. was invested with the office in 1792.

#### CAMBRIDGE.

In this University they received the Art of Printing at a very early period of its introduction into England, but it is uncertain who were the persons that brought it thither.

John Siberch settled at Cambridge in 1521, and styled himself the first Greek printer in England. As Erasmus was then resident here, it may fairly be presumed that he superintended the printing of his own works.

In July, 1534, King Henry VIII. granted to this University for ever, under his great seal, authority to name, and to have three stationers or printers of books, "aliens, or strangers, not born

within, or under his obedience, and they to be reputed and taken as denizens."

Notwithstanding this favourable licence for the encouragement of the press, no books appear to have been printed here between 1522 and 1584, a space of 62 years, when Thomas Thomas, M. A. and formerly of King's College, took up, and followed the business of printing; and was, besides being printer to the University, author of the dictionary which bears the name of Thomas Thomas. He died in 1588.

John Legate, citizen and stationer of London, was printer to this University in 1589. In 1606 he used the impression of the *Alma Mater Cantabrigia*, and round it *Hinc lucem et pocula sacra*, which has frequently been used since. He died in 1626, when a licence was granted to John Legate, his son, to print Thomas's Dictionary, &c. In 1608 Chantrell Legge printed for the University, and was succeeded, in 1627, by Thomas Buck and Roger Daniell to 1650, and Buck alone to 1653. In 1665 he was succeeded by John Field; 1675, John Hayes; 1688, Edward Hall. After the Revolution, Cornelius Crownfield, a Dutchman, held the office. In 1740, Mr. Joseph Bentham. In 1763 he resigned in favour of Mr. John Archdeacon. In 1794 it was in the joint names of Archdeacon and Burgess. In 1794, Burgess alone. In 1802, Mr. Richard Watts, upon whose resignation, in 1809, Mr. Smith was elected, who still (1824) retains the office.

ST. ALBAN'S.—Who practised at St. Alban's we have not been able to learn; but by the productions from his press we find he was a schoolmaster. He printed there so early as 1480, and produced several books between that year and 1486, from which time there appears a chasm till 1536; when John Hertford endeavoured to revive the trade, but not finding it to answer his expectation, removed, in 1538, to Aldersgate-street, London.

YORK.—Printing at this city was of early date. In 1509 Hugo Goes, supposed to be the son of an ingenious printer at Antwerp, erected a printing-house here, where he continued some years, and then removed to .

BEVERLEY, where he lived in the Hye-gate, and used for a device an H and a Goose.\* He afterwards removed to London.

\* Almost as ridiculous a conundrum on his name as that of Gerard Dewes.  
—See p. 131, note †.

**TAVISTOCK.**—The art was exercised here so early as 1525; by Thomas Rychard, a monk of the monastery; where, among other productions, was printed the Stannary Laws.

**SOUTHWARK.**—Peter Treveris, a foreigner, erected a press at the sign of The Widows, in 1514, and continued till 1532. He printed several books for William Rastell, John Reynes, R. Copland, and others, in the City of London. James Nicholson printed here in 1526: in 1537 he was living in St. Thomas's Hospital; and had a licence in 1538 from King Henry VIII, for printing the New Testament in Latin and English. John Redman, about 1540, printed here for Robert Redman. Christopher Truthall, supposed to be a feigned name, for in Queen Mary's reign he printed several books against the Papists, to which it would have been dangerous to put a real name, and there is no further trace of him.

**CANTERBURY.**—In 1550 John Mychell lived in St. Paul's parish, and soon after in St. Austin's, where he printed a Chronicle, "*Cum priv. ad imprimendum solum.*"

**IPSWICH** had a printing-house erected in Cardinal Wolsey's time, 1538, by John Oswen, who made use of "*Cum priv. ad imprimendum solum*" to his first production. John Overton, 1548. Anthony Scoloker, from London, in 1548.

**GREENWICH** had a printer in 1554, but he did not insert his name to his productions.

**WORCESTER.**—In the Rolls Chapel is a licence granted by Edward VI. to John Oswen, of the City of Worcester, and his assigns, to print and reprint, &c. every kind of book or books set forth by his majesty, concerning the service to be used in Churches, Administration of the Sacraments, and Instruction of his subjects of the Principality of Wales, and Marshes thereunto belonging, &c. for seven years, prohibiting all other persons whatsoever from printing the same. He continued to print under this licence till 1553, 7 Edward VI, when he had a new appointment of printer for the Principality of Wales, and the Marshes thereunto belonging.

**NORWICH.**—In 1565 many emigrants from the Low Countries came over here, and settled in Norwich City, by some of whom printing was introduced, of whom we have only the name of Anthony Solmpne, who was so well encouraged as to have his

freedom presented to him; he is noticed, as a printer at Norwich, in Leland's Appendix to his Collectanea, Part II. Vol. VI. p. 41.

MOULSEY, near Kingston, Surrey, was chosen by the puritanical party, as a secluded situation, for a private press, during the period when such numbers of scurrilous, snarling, ridiculous pamphlets on both sides of the question concerning ecclesiastical discipline, and religious rites and ceremonies, were dispersed throughout the nation; but, as Ames says, it might well have many *errata*, for it was an *erratic* press: from Moulsey it made a quick movement to Fawsley, in Northamptonshire; thence to Norton, and afterwards to Coventry; from Coventry to Woolston, in Warwickshire, and from thence to Manchester, where it was discovered by Henry, Earl of Derby, while printing "More Work for the Cooper." This probably put an end to its perambulations. It was often visited by the messengers of the High Commissioners, who seized the offensive books;\* and Sir Richard Knightly and Sir — Wigston, who were the owners of the concern, with the printer and disperser, were deeply fined in the Star Chamber.†

## SCOTLAND.

THE great extent to which printing is carried on, and the high degree of perfection it has attained in the city of Edinburgh and other parts of Scotland, would render it unpardonable if, as all works treating on the art have hitherto done, this treatise were to omit to duly notice those particulars which are most interesting with regard to the early progress of Printing in our Sister Nation,

\* In an examination which took place about the year 1804, of a great mass of books and papers which had been found in the attics and lofts of the House of Commons, many of these kind of pamphlets were brought to light, from which a selection was made of all that might anyways tend to elucidate the history of the country, by the then Speaker (Abbot), now Lord Colchester, under the various heads of State Papers, Records, Parliamentary Speeches, &c. forming between eighty and ninety invaluable volumes, which are preserved in the Speaker's Gallery; the remainder were again consigned to their old receptacles.

† Strype, Life of Archbishop Whitgift, p. 314.—Also, Camb. Annals of Queen Elizabeth.



which has produced a Ruddiman, the Foulis, a Ballantyne, and a Ruthven: to whom must be added, although they perhaps ought rather to have preceded, those eminent Founders of Type, Wilson and Son, of Glasgow, and Millar, of Edinburgh.

“ The late ingenious James Watson, who, with Freebairne, was patented by Queen Anne, for printing in Scotland, and was afterwards one of the printers to George I. published, in 1713, a short History of the Art of Printing; from the preface of which some light is thrown upon the introduction of the Art, into Scotland; and from this information it appears, that it was introduced from the Low Countries, by the priests who fled thither from the persecutions at home. However, time has destroyed, or rather the immoderate zeal of the reformers has done that which antiquaries lament, for no book of the Catholic persuasion is known to exist, printed in Scotland before the year 1500.

In 1509 is found a Breviary of the Church of Aberdeen, printed at Edinburgh that year, thirty-five years after the introduction of this art by Caxton. Mr. Professor Ruddiman discovered a second part of this valuable relic, printed in 1510, at the same place.

Mr. Robertson, Keeper of the Records in Scotland, has lately discovered a patent of King James IV, which renders it certain that a printing-press was first established at Edinburgh during the year 1507, thirty years after Caxton had brought it into England.

Mr. Ames, who is very particular in his work, as well as his editor, Mr. Herbert, accounts for a chasm of thirty years from the last date to the next work printed at Edinburgh; when it is known the Scotch acts of parliament, made in the reign of James V, were printed. Mackenzie, Vol. II, fol. p. 596, mentions the Chronicles of Scotland by Boethius, as printed at Edinburgh, by Thomas Davidson, in the Fryere's Winde, in 1536; and in 1540 were printed there the whole works of Sir David Lindsay. By a letter from Mr. Thomas Ruddiman to Mr. Ames, it appears that the above Davidson had a parliament licence, and not a patent, to print acts of parliament at this time, which was towards the end of the year 1541.

In the Harleian Catalogue, Vol. I, No. 8375, appears a book of the Life and Death of Cardinal Beaton, bishop of St. Andrew's,

dated in 1546; and Scotland's Complaint is said by Watson to have been printed in 1540, and another edition in 1548. Those who consult the above catalogue in the first volume will find many books of Scotch affairs with early dates, not within the plan of this short history to record.—See Herbert's Ames, 4to. Vol. III, p. 1477; see also Dr. Mackenzie's Writers of the Scotch Nation, Vol. III, p. 42 and 46.

It appears from the *Phanix Britannicus* that Thomas Vautrollier made assignments of copy-right to Thomas Nelson, in 1585; when the first Scotch edition of Calvin's Institutes was printed by W. Lawne, minister. This is an abridgment of the original work in 8vo. containing 398 pages. In 1589 was printed in 4to. Tusser's 500 Points of Good Husbandry; and in 1597, the Demonologie of King James VI, 4to.; another edition in the same size appeared in 1600.

In THOMAS RUDDIMAN Scotland produced an eminent scholar, and, eventually, one of its most learned printers. He was born in 1674, and received the best education which the care of his parents could procure him, which was in a charity school at Boyndie. He, for years, acted as a private tutor and public school-master in several parts of Scotland. His first promotion to public notice was under the patronage of Dr. Pitcairné, who obtained for him the appointment of under librarian to the Advocate's library, founded by Sir George Mackenzie, a place of such small emolument that it altogether brought him in scarcely 12*l.* sterling per annum. His talents as a scholar brought him to the notice of Mr. Freebairne, a respectable bookseller, who engaged him to correct Sir Robert Sibbald's Introduction to the History of the Romans in Britain, a Latin work of great merit. In 1707 his necessities compelled him to act as an itinerant auctioneer; and the same year he published his *Volusenus*, which proved that his public calling did not prevent him from following the path of the Belles Lettres. Of this first edition only 200 copies were printed; it is dedicated to his patron, Dr. Pitcairne, and the costs of the impression amounted to 5*l.* 10*s.*; the copies were sold for 1*s.* each.

In 1709 he published Johnston's Psalms and Canticles in Latin, with notes; and was greatly assistant in producing Freebairne's edition of the works of Gawin Douglas, bishop of Dunkeld; for which the bookseller paid him 8*l.* 6*s.* 8*d.* sterling.

His reputation as a literary character was so high, that he received the most flattering encouragement; and the last auction he conducted was that of the library of his friend, Dr. Pitcairne, which was at last, mostly disposed of to Peter the Great of Russia, in 1713.

In 1714 he published his *Rudiments of the Latin Tongue*; and soon after edited the works of Buchanan, for which he received 40*l*. His *Gram. Institutiones Latinae*, came out in 1725; and he was soon after engaged to conduct a newspaper, which was called the *Caledonian Mercury*; and all this while he continued as under librarian, until the death of Mr. Spottiswoode, whom he succeeded; and was himself succeeded in that office by Mr. Goodall, the defender of Queen Mary.

In 1739 he finished Anderson's *Diplomata*, to which he wrote the preface. At this time he was in the printing business, in partnership with his brother Walter, who had been regularly bred to the art, and had carried it on from 1715. In 1740 they were appointed printers to the University, along with James Davidson, bookseller.

His learning engaged him in many disputes; but he carried them all on with temper and moderation, even under irritating circumstances. His biographers agree in giving him an unblemished character, and the world must allow him to have been the first scholar of his time. He died at Edinburgh, January 19, 1757, aged 83. All the publications he edited, while a printer, are particularly correct; and it must be allowed, upon the whole, that he was of great service to classical literature, and an honour to his native country.

Scotland, by the two FOULIS, produced some of the most beautiful and correct printing which at present adorns the republic of letters. Even Bodoni of Parma, or Barbou of Paris, have not gone beyond some of the productions from the press of Robert and Andrew Foulis.

Robert Foulis began printing about the year 1740; and one of his first essays was, a good edition of Demetrius Phalereus, in 4*to*. In 1744 he brought out his famous *immaculate* edition of Horace, small 12*mo*. at Glasgow; and soon afterwards was in partnership with his brother Andrew. These two printers were so industrious that in thirty years time they produced as many

well-printed books as any of the famous printers of old. Their large classics, as well as their smaller sizes, either in Greek and Latin, or in Greek only, are as remarkable for their beauty and exactness as any in the Aldine series.

It is melancholy to reflect that their taste for the fine arts at last produced their ruin; for, engaging to establish an academy for the instruction of youth in painting and sculpture in Scotland, and the enormous expense necessary to send pupils to Italy, to study and copy the ancients, gradually brought on their decline in the printing business; and they found the city of Glasgow no fit soil into which to transplant the imitative arts although the literary genius of Greece and Rome had already produced to the Messieurs Foulis ample fortunes.

Notwithstanding the beginning of this scheme was very weak, yet in some of the departments it rose above mediocrity; particularly in drawing and engraving; but in moulding, modelling, and painting, they proved that all temporary and private attempts must be abortive for want of continual support. Human life is too short for bringing to perfection those arts which require permanent establishments to prevent their decline. This is particularly the case with painters, to whose studies no limits can be set, but whose encouragement is, of all others, the most precarious. However, it should be remembered, to the credit of Robert Foulis, that he was the first projector of a school of the liberal arts in the island of Great Britain. Whatever may hereafter be construed of the motives which urged this patriotic institution, selfishness must be entirely banished out of the question; unless the pleasure that arises from endeavouring to do good to one's country may be so considered.

Robert was originally a barber, and Andrew taught French in the University of Glasgow; but having a fine taste, and turning their thoughts to casting letter, they produced some works that will cause their names to be recorded in the Temple of Fame, when their unsuccessful attempts at painting and statuary will be totally forgotten.

Andrew Foulis died in 1774; and Robert, in 1776, exhibited and sold at Christie's, in Pall Mall, the remainder of his paintings. The Catalogue forms three volumes, and the result of the sale was, that after all the concomitant expenses were defrayed, the balance

in his favour amounted to the *enormous* sum of *Fifteen Shillings!!!* He died the same year on his return from London.

URIC printed some good Greek and Latin works, but was never considered as a rival of the above brothers. He died at Glasgow, in 1770."—*Lemoine*, 94—97.

About the year 1725 Mr. WILLIAM GEDD, a goldsmith of Edinburgh, embarked in printing, and "contrived a scheme to facilitate the printing of bibles, common-prayer books, classics, &c. by a novel method." I need scarcely add that this was by the means now denominated Stereotype, of which more hereafter. He brought up his son James as a printer, with whose assistance he completed plates for an edition of Sallust, which was printed at Edinburgh, in 1736. After various disappointments, losses, and mortifications, in the pursuit of his project, this ingenious man died about the year 1750. His two sons, James and William, who were both printers, died in Jamaica.

## IRELAND.

IRELAND, Mr. Ames observes, was one of the last European states into which the Art of Printing was introduced. Mr. Ames used his best endeavours to procure from thence an account of its rise and progress in that kingdom, before 1600; but all the information he could collect, only amounted to what follows:—

"By a letter from Dr. Rutty, of Dublin, to Dr. Clark, of London, dated June 21, 1744, it appears, that the Common-prayer was printed in Dublin, by Humfrey Powel, in 4to. black letter, in 1551. Before, and even after this date, Irish authors caused their works to be printed abroad. The College library catalogue affords but one piece printed there so early as even 1633. Even down to 1700 very few books were printed in Ireland; whatever was written there was generally sent to London.

A Catechism, translated into Irish by J. Kerney, was the first book printed in Irish characters. This seems to have been done in 1577; though an Irish Liturgy was undoubtedly printed there in 1566, for the use of the Highlanders of Scotland. Other books are mentioned as being printed there by Herbert, but I think upon

too slight a ground. However, the first almanack printed there was by William Farmer, in 4to. Dublin, 1587.

No doubt but small treatises, proclamations, ballads, &c. were currently printed there all the time; but works of merit and importance were always sent to London, Paris, Antwerp, or Douay, to be printed.

The Irish Common-prayer was printed in folio, in 1608, in Irish characters, by John Francton. Mr. Ames mentions also the English statutes in force in Ireland, and several proclamations printed by him as king's printer; but when he began, or left off, does not appear.

Ireland, by its connection with London and Scotland, produces some very neat printing; Wilson's types are much approved of at Dublin. Alderman George Faulkner may be considered as the first printer in Ireland in his time; but it must be remembered that his letter was all cast in London. One of his best books is his edition of Swift's Works, 17 vols. 8vo.—*Lemoine*, 98, 99.

## PROGRESS ABROAD.

(From *Luckombe*.)

HAVING shown the Introduction of the Art of Printing into England, and by whom first practised, we shall now, in as short a manner as the nature of the subject will admit, give our readers an account at what places in Italy, Germany, &c. it made its appearance before 1500, and by whom it was first introduced; and, as it is not our design to swell the following account, we shall not give a list of their works. Having already treated of Mentz and Haerlem, we shall proceed to

Subiaco, a monastery in the territories of Campania, in Naples, where it was introduced in 1465, as appears by an edition of Lactantius's Institutions, but it is unknown who was the printer. In this book are the first Greek types.—Augsburg, in Germany, where John Bember first set up a printing press in 1466.—Rome received the art in 1466, in the popedom of Paul II, by Conrad Sweynheim and Arnoldus Pannarts.—Tours, in France, received

it in 1467, the printer not known.—Ruetlingen, in 1466, had a printing house set up by John de Averbach, who printed a Latin bible.—Venice had the art introduced in 1469, by John and — Vindelino, of Spire, who exceeded all others at that time in the neatness of their letter and elegance of their impressions.—Paris, in 1469, engaged Martin Crantz and Michael Rriburger, or de Columbaria, or Colmar, in Alsace, to set up presses there, being the first in France except that of Tours.—Cologne, in 1470, received it by Conrad Winters.—Milan, in 1470, by Anthony Zorat, the inventor of signatures.—Strasburgh, in 1473, the birth-place of Gutenberg, had it introduced by John Mentel.—Bologna, in Italy, had the art conveyed to it by a native called Balthezer Azzoguidi, in 1471.—Treviso, in 1471, by Gerard de Lisa.—Ratisbon, in 1471, but it is not known by whom.—Amberg, in 1471, the printer also unknown.—Colle, in 1471, likewise unknown, notwithstanding their works are extant.—Naples, in 1471, by Sixtus Ruffinger.—Florence, in 1471, by Bernard Cennini.—Ferrara, in 1471, by Andreas Gallus.—Nuremburgh, in 1472, by Anthony Koburger.—Verona, in 1472, by John de Verona.—Parma, in 1472, by Stephen Corali.—Mantua, in 1472, George and Paul de Burschbach.—Derventer, in 1472, printer unknown.—Padua, in 1472, by Bartholomew de Val de Zochio.—Louvain, in 1473, by John de Westphalia.—Ulm, in 1473, by John Zeiner.—Utrecht, in 1473, the printer unknown.—Turin, in 1475, by John Fabri and John de Peter.—Genoa, in 1474, by Matthias Moravus and Michael Monk.—Brescia, in 1474, by Henry de Cologne and Statius Gallicus.—Alost, in 1474, John de Westphalia, and Theod. Martin.—Basil, in 1475, unknown.—Esling, in 1475, by Conrad Fyner.—Placentia, in 1475, by John Peter.—Pignerol, in 1475, by James de Rouges or Rubeis.—Vincenza, in 1475, by Herman Lichtenstein.—Lubec, in 1475, by Lucas Brandis de Schafz.—Valentia, in 1475, unknown.—Rostoch, in 1475, unknown.—Bruges, in 1475, by Colard Mansion.—Delft, in 1477, unknown.—Spire, in 1477, by Peter Drach.—Lyons, in 1477, by Bartholomew Buyer.—Geneva, in 1478, unknown.—Brussels, in 1478, unknown.—Coscenza, in 1478, by Octavian Salamonio.—Pavia, in 1478, by Francis de St. Petro.—Gouge, in 1479, by Gerard de Leen.—Swol, in 1479, unknown.—Caen, in 1480, unknown.—Genzano, in 1480, unknown.—Quilembourg, in

1480, unknown.—Lignitz, in 1481, unknown.—Regio, in 1481, Prosper Odoard.—Mont-Royal, in 1481, by Dominic de Nivaldis.—Wartsburg, in 1481, unknown.—Pisa, in 1482, by Gregory de Gente.—Aquila, in 1482, by Adam de Rotwill.—Erford, in 1482, unknown.—Ghent, in 1483, unknown.—Memining, in 1482, unknown.—Soncino or Soccino, in 1484, where the first Hebrew books were printed by Joshua and Mosés, two Jewish rabbins.—Leipsick, in 1484, by Mark Brandt.—Vienne in Dauphiny, in 1484, by Peter Schenk.—Urbino, in 1484, unknown.—Antwerp, in 1485, by Gerard Leu, or De Leu.—Heydelberg, in 1485, unknown.—Cremona, in 1485, by Bernardina de Misenti.—Abbeville, in 1486, by John du Pre and Peter Gerard.—Toledo, in 1486, unknown.—Rimino, in 1486, by a Jew who printed Hebrew only.—Munster, in 1486, by John Limburgh.—Messina, 1486, by William Sconberger.—Modena, in 1487, by Dominic Roccaiola.—Boisleduc, in 1487, unknown.—Tubingen, in 1488, by Frederick Meynberger.—Rouen, in 1488, by John le Bourgois.—Gaeta, in 1488, by Master Justus.—Tholouse, in 1488, by John James Colomiez.—Sienna, in 1489, by Sigismund Rot.—Hagenaw, in 1489, by John de Garlandia.—Lisbon, in 1491, a Hebrew book, by David Kimchi.—Seville, in 1491, by Paul de Colonia.—Dole, in 1492, by John Hebertin.—Ingoldstad, in 1492, by Peter Appian, who was so great an astrologer that the Emperor Charles V made him a present of 5,000 crowns of gold for writing *Opus Cæsarum Astronomicum*.—Lunenburgh, in 1493, by John Luce.—Magdeburgh, in 1493, unknown.—Thessalonica, in 1493, a Hebrew book, printer unknown.—Friburgh, in 1493, by — Kilian.—Angoulême, in 1493, unknown.—Lyra, in 1494, a Hebrew work, printer unknown.—Madrid, in 1494, unknown.—Barcelona, in 1494, unknown.—Grenada, in 1496, unknown.—Mirandula, in 1496, unknown.—Pampelune, in 1496, by William de Brocario.—Avignon, in 1497, by Nicholas Lepe.—Leyden, 1497, unknown.—Provins, in the county of Brie, in France, in 1497, by William Tavernier.—Bergamo, in 1498, unknown.—Bemberg, in 1498, by John Pfeil.



## ON PAPER.

## SECTION V.

*Invention of Paper—The Papyrus of Egypt and Italy—Paper made from Cotton—Bark—Chinese (or India) Paper—Linen Rags—General Description of the Method of making Paper by Hand—Machines for making Paper—Reasons for its adoption in England—Injurious Effects to the Journeymen, and to the General Interest of Trade, of their frequent Combinations, particularly exemplified in the Paper Manufacture—Mr. Whatman, his Efforts for the real Improvement of Paper—How counteracted—Didot, Fourdrinier, Dickinson—Chemical Aids—Gypsum—Calculations of Value—Injurious Effects of Earthy Substances, and Gas Bleaching—Specimen of what Paper ought to be.*

THIS art, as at present practised, is not of a very ancient date; paper made of linen rags appears to have been first used in Europe towards the beginning of the thirteenth century, but of its origin nothing can with certainty be affirmed.

The ancients, as substitutes for paper, had recourse successively to palm-tree leaves, to table-books of wax, ivory, and lead; to linen and cotton cloths; to the intestines, of the skins, of different animals; and to the inner bark of plants. In some places and ages they have even written on the skins of fishes; on the intestines of serpents; and, in others, on the backs of tortoises. There are few plants but have at some time been used for paper or books, and hence the several terms, biblos, codex, liber, folium, tabula, &c., which express the different parts on which they were written; and though in Europe all these disappeared upon the introduction of the papyrus and parchment, yet, in some other countries, the use of them remains to this day. In Ceylon, for instance, they write on the leaves of the talipot: and the Bramin MSS. in the Tulinga language, sent to Oxford from Fort St.

George, are written on leaves of plants. Hermannus gives an account of a monstrous palm-tree, which, about the thirty-fifth year of its age, rises to be sixty or seventy feet high, with plicated leaves, nearly round, twenty feet broad, wherewith they commonly cover their houses, and on which they also write; part of one leaf sufficing to make a moderate book. They write between the folds, marking the character through the outer cuticle.

“Of the several kinds of paper, used at different periods, and manufactured from various materials, the Egyptian is unquestionably the most ancient. The exact date of its discovery is unknown; and even the place where it was first made is matter of dispute. According to Isidore, it was first made at Memphis; and according to others in Seide, or Upper Egypt. It was manufactured from the inner films of the papyrus, or biblos, a sort of flag, or bulrush, growing in the marshes of Egypt. The outer skin being taken off, there are next several films or inner skins, one within another. These, when separated from the stalk, were laid on a table, and moistened with the glutinous waters of the Nile. They were afterwards pressed together, and dried in the sun. From this papyrus it is, that what we now make use of to write upon hath also the name of papyr, or paper; though of quite another nature from the ancient papyrus.”—*Townley's Illust. of Biblical Lit.*

According to the description which Pliny, after Theophrastus, gives of this plant, its stalk is triangular, and of a thickness that may be grasped in the hand; its root crooked; and terminated by fibrous bunches composed of long and weak pedicels. It has been observed in Egypt by Guilandinus, an author of the 16th century, who has given us a learned commentary on the passages of Pliny, where mention is made of it; and it is also described in Prosper Alpinus and in Lobel. The Egyptians call it berd, and they eat that part of the plant which is near the roots. A plant named papero, much resembling the papyrus of Egypt, grows likewise in Sicily; it is described in Lobel's *Adversaria*: Ray, and several others after him, believed it was the same species; however, it does not seem that the ancients made any use of that of Sicily, and M. de Jussieu thinks they ought not to be confounded, especially by reading, in Strabo, that the papyrus grew only in

Egypt or in the Indies. Pliny, Guilandinus,<sup>\*</sup> Montfaucon, and the Count de Caylus, are of this opinion.

“The internal parts of the bark of this plant were the only parts that were made into paper; and the manner of the manufacture was as follows :

“Strips or leaves of every length that could be obtained being laid upon a table, other strips were placed across, and pasted to them by the means of water and a press, so that this paper was a texture of several strips; and it even appears that, in the time of the Emperor Claudius, the Romans made paper of three layers.

“Pliny also informs us, that the leaves of the papyrus were let to dry in the sun, and afterwards distributed according to their different qualities fit for different kinds of paper; scarcely more than twenty strips could be separated from each stalk.

“The paper of the Romans never exceeded thirteen fingers-breadths, and this was their finest and most beautiful, as that of Fannius. In order to be deemed perfect, it was to be thin, compact, white, and smooth; which is much the same with what we require in our rag paper. It was sleeked with a tooth or shell; and this kept it from soaking the ink, and made it glisten.

“The Roman paper received an agglutination as well as ours; which was prepared with flour of wheat, diluted with boiling water, on which were thrown some drops of vinegar; or with crumbs of leavened bread, diluted with boiling water, and passed through a bolting-cloth. Being afterwards beaten with a hammer, it was sized a second time, put to the press, and extended with the hammer. This account of Pliny is confirmed by Cassiodorus, who, speaking of the leaves of papyrus used in his time, says, that they were white as snow, and composed of a great number of small pieces without any junction appearing in them, which seems to suppose necessarily the use of size. The Egyptian papyrus seems even to be known in the time of Homer; but it was not, according to the testimony of Varro, till about the time of the conquest of Alexander, that it began to be manufactured with the perfections which art always adds to nature.

“Paper made in this manner, with the bark of this Egyptian plant, was that which was chiefly used till the tenth century; when some invented the making of it with pounded cotton, or

reduced into a pulp. This method, known in China several ages before, appeared at last in the empire of the East, yet without any certain knowledge of the author, or the time and place of its invention."—*L.*

Bruce, the well-known Abyssinian traveller, had in his possession a large and very perfect manuscript on papyrus, which had been dug up at Thebes, and which he believed to be the only perfect one known. 'The boards,' or covers for binding the leaves, 'are,' says he, 'of Papyrus root, covered first with the coarse pieces of the paper; and then with leather, in the same manner as it would be done now.'

Casiri states paper to have been first manufactured in Bucharia; and that the Arabs ascribe its invention to Joseph Amru, in the year of the Hegira 88, of Christ 706. Other learned men have thought, that we are indebted for it to the Chinese, from whom it passed successively to the Indians, Persians, and Arabs; and by the latter was communicated to the western nations. The manufacture of cotton paper is said to be still carried on to a considerable extent in the Levant.

Paper made of bark, is said to have been anciently used for the Imperial Protocols, in order to render the forging of false diplomas more difficult. Montfaucon notices a diploma, or charter, written on bark, in the Longobardic character, about the beginning of the eighth century, preserved in the library of Antony Capello, a Senator of Florence. It is a judgment given at Reate, about guardianship. The parties contending are either Goths, or, as is more likely, Lombards; the judges are Romans. It is remarkable, that the date was originally inserted in it; but has been defaced by a mouse gnawing it, as it lay rolled up: it is, however, one of the first charters in which the Christian computation has been used.

In the sixth volume of the *Memoirs of the Royal Academy of Inscriptions and Belles-Lettres*, there is a Dissertation of Father Montfaucon, which proves, that *Charta Bombycina*, or Cotton Paper, was discovered in the empire of the East towards the end of the ninth or early in the tenth century. There are several Greek manuscripts, both in parchment or vellum, and cotton paper, that bear the date of the year they were written in; but the greatest part are without date. From the dated manuscripts a

safer judgment may be formed by comparing the writings of that age with those that are not dated. The most ancient manuscript in cotton paper, with a date, is that in the King of France's library, numbered 2,889, written in 1050: another in the Emperor's library, that bears also its date, is one of the year 1095; but, as the manuscripts without a date are incomparably more numerous than those which are dated, Father Montfaucon, by comparing the writing, discovered some of the tenth century; among others, one in the king's library. If the same search were made in all the libraries, both of the East and West, others perhaps might be found of the same time, or more ancient. Hence it may be judged that this bombycine, or cotton paper, was invented in the ninth century, or at latest in the beginning of the tenth. Towards the end of the eleventh, and the beginning of the twelfth, its use was common throughout the empire of the East, and even in Sicily. Roger, King of Sicily, says, in a diploma written in 1146, and quoted by Rocchus Pyrrhus, that he had renewed on parchment, a charter that had been written on cotton paper, '*in charta cattunea*,' in the year 1102, and another dated in the year 1112. About the same time the empress Irene, consort of Alexis Comænes, says, in her rule drawn up for the nuns she had founded at Constantinople, that she leaves them three copies of the rule, two on parchment and one on cotton paper. Since this time cotton paper was still more in use throughout the whole Turkish empire.

Chinese paper is of various kinds; some is made of the rind or bark of trees, especially the mulberry tree and elm, but chiefly of the bamboo and cotton tree, and occasionally from other substances, as hemp, wheat, or rice straw, the cocoons of silk worms, and even old paper. The Rev. Robert Morrison, an English protestant missionary in China, sent out by the London Missionary Society in 1810, has translated into the Chinese language several portions of the Old and New Testament, some of which, beautifully printed on paper of Chinese manufacture, have been transmitted to England.

The Japanese make an exceedingly strong paper from the *Morus papyrifera sativa*, or true paper-tree, by the Japanese called *Kaadsit*. Several other eastern nations employ bark also, in the manufacture of paper. In fact, almost each province has its

several sorts of paper. The preparations of the paper made of the bark of trees, may be instanced in that of the bamboo, which is a tree of the cane or reed kind. The second skin of the bark, which is soft and white, is generally made use of for paper; this is beat in fair water to a pulp, which they take up in large moulds, so that some sheets are above twelve feet in length; they are completed by dipping them in alum water, which serves instead of size among us, and not only hinders the paper from imbibing the ink, but makes it look as if it were varnished over. This paper is white, soft, and close, without the least roughness, though it cracks more easily than the European paper, is very subject to be eaten by the worms, and its thinness makes it liable to be soon worn out.

"As to the origin of the paper we now use, nothing can, with certainty," says Father Montfaucon, "be affirmed concerning it." Thomas Demster, in his Glossary on the Institutes of Justinian, says, that it was invented before the time of Accursius, who lived in the beginning of the thirteenth century. Notwithstanding he there speaks of bombycine paper, there is reason to believe he also comprehends under that name the linen-rag paper which is much like cotton paper. In some countries both were equally used; as in Sicily, the state of Venice, and perhaps others. Several editions of Aldus Manutius, made at Venice, are on cotton paper: the proximity of Greece had, no doubt, introduced the use of it there; Demster seems therefore to speak of both. But we have a more ancient and express passage on linen-rag-paper in Petrus Mauritius, called the Venerable, a cotemporary of St. Bernard, who died in 1153. "The books we read every day," says he, in his Treatise against the Jews, "are made of sheep, goat, or calf skin; or of Oriental plants, that is, the papyrus of Egypt; or of rags: *Ex rasuris veterum pannorum.*" These last words signify undoubtedly the paper, such as is now used: there were therefore books of it in the 12th century; and, as public acts and diplomas were written on the Egyptian paper till the 11th, it is probable that linen-rag paper was invented about the same century, and that it occasioned the disuse of the Egyptian paper in the West, as that of cotton did in the East. Petrus Mauritius tells us, that there had been already, in his time, some books of the linen-rag paper; but they must have been very

scarce: for, notwithstanding the most diligent search of the learned antiquary Montfaucon, both in France and Italy, he could never find a book or leaf of paper, such as is now used, before the year 1270; so that there is no hope of finding an exact date to this discovery."—*L.*

Paper fabricated from linen rags, is now used throughout Europe, and almost every part of the world whither Europeans have penetrated; and is a much more valuable material for writing upon than the cotton paper. We are ignorant both of the inventor and of the date of this important discovery. Dr. Prideaux delivers it as his opinion, that linen paper was brought from the East, because many of the oriental manuscripts are written upon it. Mabillon believes its invention to have been in the twelfth century. One of the earliest specimens of paper from linen rags which has yet been discovered, is that in the possession of Pestel, professor in the University of Rinteln, in Germany. It is a document, with the seal preserved, dated A. D. 1239; and signed by Adolphus, Count of Schaumburg. But Casiri positively affirms, that there are many MSS. in the Escorial, both upon cotton and linen paper, written prior to the thirteenth century. This invention appears to have been very early introduced into England; for Dr. Prideaux assures us he had seen a register of some acts of John Cranden, Prior of Ely, made on linen paper, which bears date in the fourteenth year of King Edward II. A. D. 1320; and that in the bishop's registry at Norwich there is a register book of wills, all made of paper, wherein entries are made which bear date so far back as 1370, just an hundred years before the time that Mr. Ray said the use of it began in Germany. In the Cottonian Library are said to be several writings on this kind of paper, as early as the year 1335. The first paper-mill erected in this kingdom is said to have been at Dartford, in 1588, by M. Spilman, a German. Shakspeare, however, refers it to the reign of Henry VI. and makes Jack Cade (Henry VI. pt. ii.) say, in accusation of Lord Sands, "Whereas, before, our forefathers had no other books but the *Score* and the *Tally*, thou hast caused Printing to be used, and contrary to the king, his crown, and dignity, thou hast built a paper-mill." During the same reign the head of the Duke of York, with a paper crown upon it, was placed on the walls of the city of York.

The inventor of the linen-rag paper, whoever he was, is entitled to the gratitude of posterity, who are enjoying the advantages of the discovery. The art of printing would have been comparatively of little importance without having the means of procuring a proper material to receive the impressions; while the papyrus was the only kind of paper, it was impossible to have procured it in sufficient quantities to have made large editions of books, without which the great bulk of mankind would have for ever retained the ignorant barbarity of the dark ages; the cotton paper, though an improvement, was but a rude and coarse article, unfit for any of the nice purposes to which paper is now applied. The perfection of the art of paper-making consisted in finding a material which could be procured in sufficient quantities, and would be easy of preparation. Of such is made the better kind of paper now in use, as, for instance, that upon which this work is printed, the manufacture of which we shall endeavour to describe.

A more common or economical substance could not be conceived than the tattered remnants of our clothes, linen worn out and otherwise incapable of being applied to the least use, and of which the quantity every day increases. Nor could a more simple labour be imagined than a few hours trituration by mills. The dispatch is so great, that it has been observed by a French writer, that five workmen in a mill may furnish sufficient paper for the continued labour of 3,000 transcribers. This was on the supposition of the process being conducted upon the old system of hand labour, but by the improved system of our modern mills, where the paper is produced in a constant and regular sheet by a curious machine, instead of the workman making sheet by sheet separately, the quantity produced is infinitely greater.

The operations of paper-making, as they succeed each other, are as follows :—

- 1st. The rags are washed, if requisite, and then sorted.
- 2nd. They are bleached to render them white, but this is sometimes deferred to another stage of the process.
- 3rd. They are ground, with water, in the washing-engine, till they are reduced to a coarse or imperfect pulp, called half-stuff, in which state the bleaching is sometimes performed; at other times it is bleached in the engine.



4th. The half-stuff is ground in the beating-engine, and water added in sufficient quantity to make a fine pulp, which being conveyed to,

5th. The vat, the sheets of paper are made by taking up a quantity of the pulp upon a mould of fine wire cloth, through which the water drains away, and the pulp coagulates into a sheet of paper; to take this off the wire is called *couching*.

6th. This sheet is put in a pile with many others, with a felt between each, and the whole is subjected to a strong pressure to press out the superfluous water.

7th. The sheets are taken out, the felts removed, and the sheets of paper pressed again by themselves for a certain time.

8th. The sheets are taken from the press and hung up, five or six together, to dry in the drying-loft.

9th. The paper is dipped into a tub of fine size, and pressed to force out the superfluity, after which it is dried again; but, in printing-papers, this process is rendered unnecessary by sizing the stuff whilst in the engine, by adding certain ingredients.

10th. The paper now undergoes an examination of each individual sheet, and all knots and burs are removed, and bad sheets taken out, forming the cashy and retree.

11th. The dry sheets are packed in a very large pile, and pressed with a most immense force to render the sheets flat and smooth.

12th. The paper is taken out, parted, and pressed again; parting means, to take down the pile sheet by sheet, and make another without turning the sheets over; by this means new surfaces are brought in contact with each other, and the surface of the paper improved.

13th. The paper is now finished, and is counted into quires, folded, and packed up in reams for market.

The linen rags, used for making paper, being collected by itinerant merchants, are purchased by wholesale dealers or rag merchants, who, for the London trade, separate them into five sorts of white rags which they sell to the mills; they are denominated Nos. 1, 2, 3, 4, 5, according to their respective qualities. No. 1, called London superfine, being all linen, the remains of fine cloth, which, not being so much worn as the coarser sort, is used

for making the finest paper. No. 6, is coarse canvass, which by bleaching may be brought to a good colour, but will not make paper of the strength and fineness of the finer sorts. The next sort is rag bagging, a worse canvass, of which the bags are made for packing the rags. Coloured rags are generally cotton of all colours, except blue, which is selected for making blue paper only.

Superfine paper for writing or fine printing can only be made from Nos. 1, 2, and 3; Nos. 4 and 5 are appropriated for making an inferior paper called news, because used for news-papers; the coloured rags are only used for the inferior papers.

Woollen and silk rags are used for brown paper, but even for this purpose they should be mixed up with a large portion of coarse linen.

Old paper may also serve for the same use, but the waste would be too considerable; whence it is rather reserved for pasteboard, in the manufacture of which the material is worked in less time, with less force, and with the same water. It will also lose much less. Besides, paper that has been once sized, though passed through boiling water, still gives the pulp a viscosity which ought to be guarded against.

The rags when first brought to the mill, if they are very dirty, as the coarse sorts generally are, are washed in hot water by a fulling mill, such as is used by dyers for washing cloth. The rags being well dried are (if they have not been previously sorted by the rag merchant) delivered to women to sort and scrape them. These women are disposed of in a large room full of old linen, seated two by two on benches with a large chest or box divided into five cases before them, for containing the five different sorts of rags as before mentioned. Each has a piece of pasteboard hung from her girdle and extended on her knees, upon which, with a long sharp knife, she unrips seams and stitches, and scrapes off all filth. Whatever can be used after being well shaken is distributed into the three cases according to the degree of fineness, and the women throw the rest at their feet. Those manufacturers who choose to be more exact in their sorting, have six cases for six different sorts of rags; the superfine, the fine, the seams, and stitches of the fine; the middling, the seams and stitches of the middling; and the coarse, without including the very coarse parts, which are reserved for making brown paper.

Some manufacturers are persuaded that the labour of the sorters is never sufficiently exact, and think that the hems and seams should be kept apart; that the coarseness of the cloth should be considered, and that the cloth made of tow should be separated from that made of the longer slips; cloth of hemp from cloth of flax; and, lastly, that the degree of wearing in the cloth should be attended to; for if rags which are almost new should be mixed with those that are much worn, the one will not be reduced to a pulp in the mill, whilst the other will be so attenuated as to be carried away by the water, and pass through the hair-strainer, and hence there must be a considerable waste in the work, a real loss to the manufacturer, and even to the beauty of the paper, for the particles already carried off are perhaps those which give it that smooth and velvet softness of which it is often deficient.

This is not all, for the pulp of uneven tenuity produces those cloudy papers, wherein are seen by intervals parts more or less clear, and more or less weak, occasioned by the flakes assembled on the mould in making the paper not being sufficiently tempered and diluted to incorporate with the more fluid parts.

It would, therefore, be very advisable to have the different qualities of the cloths milled separately, as also the hems and threads of the stitching; because sewing thread being never so much worn as that of the cloth, and being not so easy to be reduced, forms filaments in the paper. When the rags unequally disposed for trituration have been milled apart, then such different pulps may be mixed together without inconveniency, which will be found homogeneous, each having been worked during the time that was necessary, according to the state of the rag. Without this precaution the finest particles will be always lost, and the quality of the paper will be altered by an excess of the coarsest.

This great precaution in the sorting of rags is, of course, very expensive; but there is no doubt of its producing a total difference in the beauty of the paper, without hurting its goodness. It will besides be attended with the advantage of mixing a pulp, which is supposed to form the strength of the paper, with another that gives it softness and lustre; and thus these two qualities may be united which hitherto existed separately.

The greatest modern improvement in paper-making is the

bleaching the rags. This enables the manufacturer to produce the finest paper, in point of colour, from any kind of rags. He has, therefore, only to find such materials as will make a paper of a strong texture and a fine even surface, knowing he can produce colour at pleasure.\*

The bleaching is conducted in different methods, either bleaching the rags immediately after they are sorted, bleaching them in the state of half-stuff, that is, after it has been once ground in the washing engine, or while they are in the engine. For the first of these methods Mr. Campbell had a patent in 1792. His method is very similar to the process of bleaching of cotton thread. The apparatus consists of a receiver or chamber made of wood to contain the rags to be bleached; it is of a cubical form, and the joints made air tight; it is provided with several retorts, which being filled with a mixture of manganese, with two-thirds its quantity of sea salt, and a quantity of sulphuric acid equal to the salt, will, when moderately heated by a small sand-bath furnace, throw into the receiver a gas which quickly discharges any colour the rags may contain. The patentee directs that the rags should, before they are put into the receiver to be bleached, contain about their own weight of water, the superabundant water being pressed out; the rags should then be opened by a machine, called by the cotton manufacturers a *devil*, or some machine of that nature: they are to be distributed in the receiver in layers, spread in frames so that they will not come in contact with each other, or the rags may be placed in the body of the receiver, and have stirrers or agitators provided to expose every part of them to the action of the bleaching gas. After the process, which must be concluded as soon as ever the rags are sufficiently bleached, lest the gas should act upon and injure their quality, they are to be washed in water, and will be ready for the mill; here they are ground and reduced with water to a fine pulp till every individual fibre of the rag is separated.

This is effected by a cylinder, having a number of knives, or cutters, fixed upon it, parallel to its axis, and projecting about an inch from its circumference, which pass very close to other cutters exactly similar, fixed on a block, but not coming in contact with each other. The velocity with which the cylinder revolves draws the rags, with which the trough is charged, between the cutters

on the cylinder and those on the block ; by this they are cut or torn in pieces, and by being, by the same action of the cylinder, repeatedly thrown over the top of an inclined plane, passing over the cylinder, and again falling under the action of the cutters, till they are reduced to a pulp.

The proper management of the rags while in the mill is a great part of the art of the paper manufacturer ; and for this no rule can be given, as it wholly depends upon the material he has to work, and the article he intends to produce from it. For making superfine paper, the following may be described as the established system of manufacture for the London market : one hundred weight of the best white rags, called No. 1, is put into the engine above described, and the cock opened, to let a considerable stream of water run through it. The screw of the cylinder is adjusted to raise it up, so that its teeth do not actually touch the teeth of the block : the rags are not therefore cut, but rather rubbed in a violent manner, so as to open and expose every fibre to the action of the water, that it may carry off all dirt ; this gentle washing continues for a quarter of an hour or twenty minutes, when the cylinder is *laid down*, that is, the screw is turned back till the cylinder is let down upon the cutters of the block, and rests its weight upon them ; in this state they begin with a most tremendous noise and vibration to cut the rags into pieces ; this is continued for about four hours, by which time the engine will come to work very steadily and with less noise, because the rags are cut into pieces and chopped up very much, though not yet reduced to a pulp. The bleaching now commences, if it has not been done in the first stage upon the rags. To bleach the stuff in the engine they stop the water from running in or out, and throw into the engine a quantity of bleaching salt, or muriate of lime ; for fine rags one or two pounds, more or less, are used according to circumstances ; in this state the engine is worked about an hour for the bleaching. During this time the rags lose their colour, but this does not colour the water, though it is rendered rather white and milky by the salt. The very best rags, when first put into the engine, are of a very yellow and dirty colour, but they become by the bleaching a very perfect snow white. The cylinder is usually raised up a very little during the bleaching ; which being concluded, the water-cock is opened

again, and the washing continued about an hour to wash the salt away. This concludes the operation, and the half-stuff, as the rags are now called, is let off into a basket which suffers the water to drain through it: or if the manufacture is proceeding with dispatch, and every thing is ready, it is let off into the beating-engine at once; here the stuff is worked for about five hours with a sufficient quantity of water to make a pulp: in this affair great judgment is required as it materially influences the quality of the paper; the water is not suffered to run through the beater, as in the other engine. The only difference between the two engines is the firmness of their teeth. The cylinder of the washer has twenty grooves in it, each containing two bars or teeth, but the beater has three in each, so as to have sixty teeth in all. The beater is made to turn with a greater velocity than the other; the pinion which turns the beater having only twenty teeth, while the other has twenty-two. This greater velocity and number of teeth in the beater cause the strokes of the several knives passing by each other to be so rapid that they produce a coarse musical note or humming, which may be heard to a great distance from the mill; but the washer being coarser and less rapid, produces the most horrible growling which can be conceived, and is so violent as to shake the whole building.

In many small mills, which have only a local trade for the supply of the surrounding country, and where perhaps there is a deficiency of water, they only use one engine both for washing and beating, as it will do for either purpose; but the mills near London, chiefly at Maidstone in Kent, which have the advantage of an immense power of water, have two, three, or even five engines. This great power is indispensably necessary to produce that great degree of velocity with which it is necessary the cylinder should revolve. The stuff when finished is conveyed to a general receptacle called the stuff-chest, where it is kept till wanted to be made into paper, for the engines work day and night, though the making the paper, as it requires many workmen is, of course, only carried on in the day-time. The implements employed in this department of the manufacture are as follows: the *vat* with its *stirrer*, the *moulds* and *deckles*, the *felts*, the *vat press*, and another press similar to it for giving the paper a second pressure.

The vat is made of wood in the form of a tub, and generally

about five feet in diameter and two and a half in depth. It is kept at a proper temperature by means of a grate introduced at a hole in the side, and surrounded on the inside of the vat with a case of copper. For fuel to this grate, charcoal or wood is used, and frequently to prevent smoke the wall of the building comes in contact with one part of the vat, so that the fire has no communication with the place where they make the paper. Every vat is furnished on the upper part with planks, enclosed inwards, and even railed in with wood to prevent any of the stuff from running over in the operation. Across the vat is a plank pierced with holes at one of the extremities, and resting on the planks which surround the vats. This is used to rest the mould upon when a sheet of paper has been made. In different mills two methods are made use of to mix up the stuff and water with which the vat is filled; and to keep it in such an agitation as will prevent any coagulation or subsidence of the pulp, which would render the paper flaky and the different sheets of unequal thickness: in one, two instruments are employed to mix them, one of which is a simple pole, and the other a pole armed with a piece of board, rounded and full of holes. The operation of stirring is repeated as often as the stuff falls to the bottom. In the principal paper-mills for making writing paper, they use for this purpose what is called a hog; which is a machine within the vat, that by means of a small wheel on the outside is made to turn constantly round, and keep the stuff in perpetual motion. When the stuff and water are properly mixed, it is easy to perceive whether the previous operations have been complete; for if the stuff floats close and in regular flakes, it is a proof that it has been well worked in the engine.

The mould is a square frame or box made of well seasoned mahogany, and covered at the top with wire. In the old way, the wires were disposed in parallel rows, with others across to strengthen them; this may be readily understood from the examination of a sheet of paper. But the modern paper is chiefly made upon wire, woven in a manner similar to that of cloth. This wire cloth is made larger than the intended sheet of paper, and turned down over the sides of the frame; the size of the sheet is determined by a square frame of mahogany bound with brass; this, which is called the deckle, is moveable, and only held upon the mould frame by the workman grasping them together with both hands

on the opposite sides, thus forming a shallow dish or mould, in which a quantity of the pulp is taken up, which by the draining through of the water is left in a sheet upon the wire, this frame is necessary to retain the stuff, of which the paper is made, on the cloth; it must be exactly adapted to the wire cloth of the mould, otherwise the edges of the paper will be ragged and badly finished. The wire cloth of the frame is varied in proportion to the fineness of the paper and the nature of the stuff.

The deckle being removed, the sheet of paper may be taken up from the wire by applying the mould upon a piece of felt; it is then pressed with a felt between each sheet. The felts are pieces of woollen cloth spread over every sheet of paper, and upon which the sheets are laid to detach them from the wire of the mould; they prevent them from adhering together, and imbibe part of the water with which the stuff is charged, and the whole of it is placed together under the action of the press.

The two sides of the felt are differently raised; that to which the hair is longest is applied to the sheets which are laid down, and any alteration of this disposition would produce a change in the texture of the paper.

The stuff of which the felts are made should be sufficiently strong, to admit of being stretched exactly on the sheets without falling into folds, and at the same time sufficiently pliant to yield in any direction without injury to the wet paper. As the felts have to resist the reiterated efforts of the press, it appears necessary that the warp be made strong of combed wool and well twisted. On the other hand, as they have to imbibe a certain quantity of water and to retain it, it is necessary that the woof be of carded wool, and drawn out into a slack thread. These are the utensils, together with the presses, which are used in the apartments where the sheets of paper are formed.

Three workmen are employed in the operation of making the paper, which they manage thus; the first called the dipper, stands in a niche or hollow part of that kind of ledge or table which goes round the circumference of the vat; he holds the mould and deckle in both hands as described above, then inclining it a little towards him he dips it into the vat and brings it up again in a horizontal position. The superfluous part of the pulp flows over



on all sides, and the quantity thought sufficient is shaken gently from the right to the left, and up and down horizontally until it is equally extended over the whole surface of the mould. These two motions are also accompanied by a slight shake, that serves to fix and stop the sheet as the water drains through the wire; and then the parts of the pulp uniting, the mould is immediately laid on the edge of the vat, the deckle taken off, and the mould made to slide along the board which is laid across the vat to the part where the sheet is to be laid or taken off. This board which is but two inches in breadth where the sheet is laid is nothing more than a deal board, which runs along the length of the vat, and is pierced with several holes at the broad extremity for letting the mould drain into the vat.

The dipper taking the deckle off the first mould, places it immediately on the second which is given him for dipping it immediately in its turn, and the second workman called the coucher, taking the mould on the board that runs across the vat, with the left hand raises it gently and lays it in an inclined position against one or two small pins which are driven into the board on the edge of the vat. In this condition the mould remains two or three seconds of time for draining into the vat, whilst the coucher extends a felt on which he applies the mould to take off the sheet, which being done he returns the mould to the dipper.

These operations are performed in so short a time, that seven or eight sheets of a middling size can be made in a minute; but it would be advisable to proceed more slowly, as no doubt the paper would be better made, and of a stronger consistence.

The dipper should be attentive in distributing the matter on the mould to reinforce the corner he is to take hold of, in raising and extending the sheets; for without this precaution he would break a great many. If he also takes up too much matter with his mould, if he does not equally extend it, or if he strikes his mould against the drainer, in all these cases, the matter is accumulated in certain parts of the mould, which produces something like ridges in the paper; or, if he lets the matter rest on the mould, and does not distribute it immediately, there will be parts of unequal thickness. When the vat is too hot, the stretching out of the sheet will be ill performed, because the water evaporates

too soon over the mould. Add to this, that, in letting the matter run towards one of the edges, by not giving his arm a regular motion, he may form a feather-edged paper, which may likewise happen if he does not extend his stuff sufficiently ; if the vat is too hot ; if the *feula* of the pulp is too crude ; and does not run well ; if his arms are too stiff, and if he gives a bad shake, or if the mould is ill made. An indented sheet happens by not taking off the deckle properly, or by the fault of the felts having stitches, seams, and selvages in them.

In examining a sheet of paper, before the light, a greater opacity is seen on both sides of each brass wire than towards the midst of the space. This thickness is occasioned by the pulp, which the motion of the mould could not distribute, being stopped by the wires, or the *manicord*, that serves to string them. This defect is completely remedied by the improvement of weaving the wire of the mould like cloth. In order to avoid drops of water, which, if they fall upon the paper will make disagreeable spots, the mould should be laid gently, and raised readily ; and, as often as the *coucher* returns his mould to the drainer, he ought to be careful to shake his hands behind him, for, without this precaution, his fingers, which are wet, would drop upon the sheet already laid, whilst he is covering it with the felt. If he is also too quick in laying, the air, detained and compressed under the sheet, occasions a bloating, and makes some parts more clear than others.

The *coucher* having taken off the several sheets from the mould as fast as they are made, lays them one by one in a pile under the press, with the felt between each individual sheet, until they have, in this manner, made six quires of paper, which quantity is called a post, and contains one hundred and forty-four sheets. When the last sheet of the post is covered with the last felt, the workmen about the vat assist each other to submit the whole heap to the action of the press. They begin, at first, to press it with a middling lever, and, afterwards, with a lever fifteen feet in length ; this operation expresses the water and thus gives the paper a strength which it did not possess before. The vestiges of the protuberances made by the wires of the mould, are altogether flattened, and, of consequence, the hollows opposite to them disappear also ; but the traces formed by the interstices of the wire,

in consequence of their thickness, appear on both sides, and are rounded by the press.

The business of the third workman, called the lifter, begins after the operation of the press, and consists in taking the sheets off the felts (for they are caused to adhere to them by the action of the press), and then making the sheets up in a second pile: but if the coucher works too fast, and the lifter finds himself hard pressed, he cannot stretch out his sheets exactly upon one another, so as to make a neat and compact pile, for this is very necessary to make the paper of a regular and equal thickness, when it is put under a second press, which is done as soon as several of the piles are completed, and can be collected together; this second pressure being made with all the sheets in contact with each other expresses a great quantity of water from the paper, and gives the sheets a very considerable strength; it also tends to take out those freckles in the surface of the sheets, which were occasioned by the impression of the felt; though it is necessary to have felts in the first pressure, because the paper is then so wet that it would be pressed into a solid mass if the sheets touched each other. The paper remains in the second press as long as it can, until another pile is made ready by the lifter, when it is taken out and the sheets carried to the drying-house.

When the sheets are very thin, and it is found after the second pressure that they are formed by a fecula which is still saturated with a great deal of water, so that they have little consistence, it is probable that the second press has so joined them to one another, that it is difficult to separate them; and, indeed, they cannot well be taken off, one by one, without tearing a great number; but, happily, this separation, sheet by sheet, is not necessary for drying, so that seven or eight may be taken together, which is called forming the pages; sometimes, also, a less number may do when the paper is of a large size, but never less than three sheets are hung up together. It is of more importance than we are at first aware of, that the sheets should remain, as it were, pasted several of them together; if they were single, and one by one, they would not resist the moisture of the size, yet this moisture is sufficient to facilitate the operation; and, to hinder their separating, when they are hung up to dry, they should be so

placed that the pages may receive the wind in the surface and not in the sides and edges.

The drying-lofts are very extensive apartments, usually the upper parts of all the buildings of the mill; the sides are formed by loffer boards, which are a kind of lattice, or boarding, which can be opened and shut to admit more or less air at pleasure. The sheets are taken up upon a piece of wood like a T, and hung upon hair lines, stretched across large horizontal wooden frames, called tribbles; and then, as they are filled, are lifted up between upright posts, to the top of the room, and retained by pegs put in the posts; then another frame being filled, is put up in its turn, and so on, till the loft is filled from top to bottom.

Mr. Bramah has made an improvement on this method, which enables women or children to perform the business of the drying-house instead of men, and adds considerable facility to the process of hanging and re-hanging the sheets. Instead of using tribbles, he has a proper number of frames, made of wood, mounted with leaves, to represent so many frames or clothes'-horses, similar to those used by any common laundress, but of a length proportioned to the dimensions of the drying-house, which may be divided into two or more rows, so as to leave room and proper aisles or passages for the convenience of the operators to hang and re-hang the sheets; and the height of the frames may be equal, or nearly equal, to one half the story in which they are fixed. They are stationed at proper distances from each other by means of upright posts with grooves fitted to the frames, so that each may slide vertically up and down, by means of lines and pulleys affixed to each, just like sash windows that are double hung; so that while one of the frames is sliding up to touch the ceiling of the building with its upper edges, the alternate one may be depressed till its lower edge, or the paper which hangs upon it, may come nearly in contact with the floor. By this means children can reach to hang the paper, and can afterwards elevate the frames to their proper height in the loft.

The paper, when dry, is carried to an apartment where it is sized; this is done by dipping each page, that is, each bundle of thirty-four or thirty-five sheets, which have been dried together, into a vat, containing a weak size. This is made from shreds and parings got from tanners, curriers, and parchment-makers; all the

putrefied parts, and the lime, are carefully separated from them, and they are enclosed in a kind of basket, and let down by a rope and pulley into the caldron. This is a late invention, and serves two valuable purposes. It makes it easy to draw out the pieces of leather when the size is extracted from them by boiling, or easy to return them into the boiler if the operation is not complete. When the glutinous substance is sufficiently extracted, it is allowed to settle for some time, and it is twice filtered before it is put into the vat where they dip the paper. Immediately before the operation, a certain quantity of alum is added to the size. The workman takes a handful of the sheets, smoothed and rendered as supple as possible, in his left hand, dips them into the vat, and holds them separate with his right, that they equally imbibe the size. After holding them above the vessel for a space of time, he seizes on the other side with his right hand, and again dips them into the vessel. When he has finished ten or a dozen of these handfuls, they are submitted to the action of the press, from which the superfluous size is carried back into the vat, by means of a small pipe. The vessel in which the paper is sized is sometimes made of copper, and furnished with a grate, to give the size, when necessary, a due temperature, and a piece of thin board or felt is placed between every handful as they are laid on the table of the press. This method is denominated tub-sizing.

After the sheets are sized and pressed they must be quickly separated from each other, to prevent their adhering together, but it is to be observed that the size is an extremely weak solution, so that the sheets will be in no danger of adhering, until they are dry. In some of the most improved mills the sizing is performed in a machine, consisting of a large square vat, or wooden cistern, containing the size: in this a strong screw press is situated horizontally, the side beams of the press forming the outsides of the vat, and the screw works through a tight collar of leather. The press being open, the sheets of paper are suspended on lines, stretched in a frame, similar to those on which they are dried, and this is let down to immerse them in the size; and, after remaining a proper time, the screw of the press is worked, and the sheets thus gathered up into a close parcel; then the lines being withdrawn, a strong pressure is given, and the paper, when taken out, is finished ready to be hung up again to dry. By this means the

paper is sized very equally, whereas, in the old method of tub-sizing, some sheets drained off more size than others, and rendered them unequal, as well as making marks in them.\*

This operation of sizing is very expensive; but, for printing papers, and some others, it is frequently dispensed with. In this case, a small quantity of oil mixed with alum, pounded very fine, is thrown into the beating-engine towards the end of the process. About a pint and a half, or less, is sufficient to give the paper a proper quality for printing, and is rather better than tub-sizing. This method is denominated 'engine-sizing.' Powder blue is also put into the engine to give a bloom to the paper.

When the paper is sufficiently dry it is carried to the finishing room, called the *Saul*, where it is pressed, selected, and examined, by women, who remove all damaged and imperfect sheets; it is then put into the dry press, and squeezed with a most immense force, to render the paper flat, and give it a good surface. The lever of this press is fifteen or eighteen feet long, and ten or twenty people are employed at the last to work it, though they sometimes use *Sampson*, that is, a windlas like a crane, with which they purchase the lever of the screw. The dry press is generally large enough to hold two packs of ordinary paper side by side. The *Saul* is surrounded by the dry presses, often twenty or thirty, but one windlas serves them all. The paper remains under pressure as long as the demand of the mill will admit, but while it is in this operation it is parted, once, twice, or even three times: to do this, the heaps are carried back to the table, and the whole turned, sheet by sheet, in such a manner that the surface of every sheet is changed as relative to its neighbour, and in this situation they are again brought under the press. It is in conducting these two operations of parting and pressing sometimes four or five times, or as often as the nature of the paper requires, that the perfection and finish of the finest writing and drawing-paper consist. If the stuff is fine, or the paper slender, the parting is less frequently repeated. In this operation it is necessary to alter the situation of the heaps, with regard to one another, every time they are put under the press; and, as the heaps are highest in the middle, to

\* *Query*.—Might not Mr. Oldham's method of wetting paper in *bauno*, as described in Chapter III of this work, be made available to the improvement of this process?

place small pieces of felt, which will bring all parts of the pile to an equal pressure.

Mr. Bramah's ingenious hydrostatic-press\* is most admirably adapted for dry-pressing the paper; for, in a large paper-mill, an injecting pump may be kept in constant action by the water-mill,

\* As this beautiful machine is now of very general use in printing-offices, while the principle upon which it acts, there is reason to believe, is far less generally understood, I shall here give the following description of its mechanism:—This press has no screw, but, in lieu thereof, a piston or plunger, fitted accurately into a chamber, or barrel of cast iron, by collars of leather; a small force-pump is situated near to the press, by which water is injected into the great chamber, the piston is thus expelled from it at every stroke, in proportion to the quantity of water injected, and this presses up the board, or follower of the press, with a power in proportion to the relative diameters of the pump and the piston.

The bottom of the cylinder is made sufficiently strong, with the other parts of the surface, to resist the greatest strain which can ever be applied to it; the pipe from the forcing-pump communicates with the cylinder at the bottom, and the pump has, of course, valves to prevent the return of the water.

The action of the press may very readily be comprehended.—Suppose the space between the press piston and its cylinder, the conducting tube, and the interval between the injecting piston and its cylinder, to be filled with water and that an adequate supply of water be included in the reservoir;—if the injecting piston be raised, the water will flow from the reservoir into the injecting cylinder, through the valve. On the descent of the injecting piston, the valve closes, the water forces up the valve and passes through the conducting tube into the press cylinder, where it raises the press piston, together with its load, in proportion to the quantity of fluid injected, as stated above. On the subsequent rise of the injecting piston, the descent of the valve prevents the return of the fluid, and, consequently the descent of the piston, and the operation is repeated as before described.—When the full effort of the press has been exerted on the objects submitted to its action, the discharging cock is loosened, and the water returns through the aperture into the reservoir.

The mechanical effect of the pump will admit of an easy calculation. It is known, that if there be a mutual communication between two columns of any fluid, whatever pressure or effort may be exerted on the one, will be transmitted to the other, in a ratio, proportional to the respective areas of each; consequently, the relative areas of the injecting and press pistons, constitute the hydrostatic power of the press; and the mechanical effort exerted on the injecting piston is transmitted to the press piston by the intervention of the fluid, in a ratio proportional to their comparative areas.

Let us suppose, as an example, that the diameter of the press piston be 8

and inject water into an air vessel, from which pipes are conducted to presses in all parts of the mill, and by simply opening a cock at any press, the required pressure will be instantly given

inches : and that of the two injecting pistons be two-inches, and one inch. The areas of the press, and two-inch injecting piston, are proportional to the squares of their diameters, which are as 4 to 64, or as 1 to 16 ; those of the press and the one-inch injecting piston, are as 1 to 64 ; this constitutes the hydrostatic power of the press. The mechanical power of the levers is as 1 to 10, when the pin or fulcrums are in the outer holes ; and as 1 to 20, when in the others ; and by the multiplication of ratios, the four hydro-mechanical powers will stand thus ;  $16 \times 10 = 160$  to 1 ;  $16 \times 20 = 320$  to 1 ;  $64 \times 10 = 640$  to 1 ; and  $64 \times 20 = 1280$  to 1 ; which are in proportion to each other, as 1, 2, 4, and 8. If we, therefore, suppose the centre of effort on the levers, to be depressed with a force of 1 man = 168 lb. 2 men will be = 336 lb. or 3 cwt  $\times 1280 = 3840$  cwt. or 192 tons ; the objects submitted to the action of the press will therefore sustain a pressure equal to the direct action of 192 tons.

These proportions may be erroneous in a slight degree, as according to the recent discovery of Mr. Perkins it is proved that water is not a totally incompressible fluid, but the calculation will be sufficiently accurate for all practical purposes.

The press should be kept clean and neat ; the reservoir should be filled with pure water ; and the best sweet oil alone should be applied to the pistons.

From the simplicity of its construction, the press is by no means liable to be out of order ; but if any extraneous matter attaches itself to either of the valves, their action will necessarily be suspended, until the substance be removed ; but this, it is presumed, will scarcely ever be found necessary.

In using this press, it is desirable to begin with the two-inch injecting pump, the pin of its lever being in the outer hole, in order to save time ; when the resistance has become greater than this power can overcome, the pin of the lever should be fixed in the inner hole, and the action continued ; when however this power is insufficient to overcome the resistance, recourse must be had to the one-inch injecting pump, with the pin of its lever in the outer hole ; and finally the utmost power of the press exerted, by shifting it to the inner hole.

In a screw-press, of a fine thread, it requires nearly as much labour to unscrew as to screw it down, an evidence of the enormous friction of a screw when acting against a great pressure ; but the hydrostatic-press only requires a cock to be opened to let out the water from beneath the piston, which then descends quickly by its own gravity, or the elasticity of the substance under the pressure. The greatest convenience of the hydrostatic-press is, that the power can so easily be transmitted to it from any distance, and in any direction, by means of pipes conducted along in situations where all other means of conveying the motion would be complicated and expensive in the extreme.



by the elasticity of the confined air operating on the enlarged surface of the piston of any press. The air vessel has, of course, a safety-valve, to allow the escape of the water, when the pressure becomes so great as to endanger the rupture of any of the vessels; for it is to be observed, that the power of this principle is irresistible when the pump is worked by a mill, and will burst any vessels without the least appearances of strain on the moving parts of the pump.

To avoid the necessity of having a great number of presses for the dry-work of a mill, Mr. Bramah proposes to use another kind of apparatus called *retainers*, which consist of a top and bottom bed, of wood or metal, of sufficient strength to resist the re-action of the paper when the press is slackened from its severest squeeze, and to retain it, in its most compressed state, for any required length of time, after the grasp of the press has been finally withdrawn. In these retainers vertical bars are fixed at the corners of the lower bed, passing through the holes in the upper one, and have each several holes to receive wedges or keys, by which the upper bed of the retainer is confined to preserve the state into which it has been pressed, notwithstanding any efforts of the paper or felts to expand to the space they originally occupied. These retainers are mounted upon wheels, applied to the lower boards, in the manner of a truck, and a railway is laid which goes through the press, so that the paper may be piled upon the trucks, the top board put on, and the whole wheeled into the press; and the operation being finished, the retainer is made fast; the press is then slackened, and the whole is wheeled forwards, leaving the press vacant for the reception of another retainer.

After the dry-pressing, the paper is finished, and only requires to be assorted into different lots, according to its quality and faults; after which it is made up into quires. The person who does this must possess great skill, and be worthy of confidence, because he acts as a check on those who separated the paper into different lots. He takes the sheets with his right hand to fold and examine them, laying them over his left arm till he has the number requisite for a quire; then brings the sides parallel to one another, and places them in heaps under the table.

The paper is afterwards collected into reams, of twenty quires each, packed up for the last time, and put under the press, where

it is continued for ten or twelve hours, or as long as the demand of the paper-market permits.

A great revolution has been recently made in the art of paper-making, by the adoption of machinery for fabricating it from the pulp and, at one operation, pressing it between the felts, and rendering it fit for the second pressure, by which an immense saving of labour is made, and the quality of the paper improved. Messrs. Fourdrinier had a patent for these machines, of which they erected great numbers in different parts of the kingdom. Their construction is extremely curious and not easily explained without drawings. A wire-cloth, of many yards in length, is used, its ends being sewed together; and it is extended horizontally between two rollers, so as to represent a table, which, by the revolution of the rollers, is in constant motion; at one end the vat, containing the pulp, is situated, having a lip, or low side, at which the pulp runs over in a continued stream upon the cloth, and is, by its motion, carried forwards; the cloth is contrived to have a continual shaking-motion sideways, which tends, with the draining through of the water, to coagulate the pulp into a sheet of paper; this is taken off from the wire, at the other end, in a continued sheet, between a pair of rollers, like those of a flattening-mill; each of these has an endless felt passing round it, and the paper is introduced to receive its pressure between the felts, so that it is delivered from the machine in an endless dry and firm sheet. A reel, turned by the machine, receives the paper, and winds it up as it comes off the cloth; and when a sufficient quantity is wound on it, it is cut off by a knife, which, by cutting through the folds, divides the paper into separate sheets, which are then ready for the operation of the second press. The machines are constructed with the cloth so wide, that the continual sheet is cut up into two, and sometimes three, in width, by which means it produces an immense number of sheets in a short time; but the greatest advantage is in making very large sheets, which it will do to almost any extent in length, and as much as two yards in width. This machine is only adapted for making wove paper, but a patent has lately been taken out for carrying this invention further, and making the paper with lines in it, which is done in separate moulds, similar to those at present used, but worked by machinery.

“The idea of a machine for this purpose originated in France ; and about sixteen years ago Mr. Leger Didot brought to this country a very rude and imperfect model, which, after a variety of alterations and additions by himself, and English artists, principally Mr. Donkin, engineer, has been improved into one of the most beautiful and efficacious machines that can be imagined. It would be impossible, without entering into an immense detail, to give more than a sketch of this elaborate machine, which consists of a great variety of apparatus, and abounds in ingenious contrivances. The same may be said of a machine since invented by Mr. Dickenson, which accomplishes the same object by a method entirely different. He employs a hollow cylinder, the surface of which is pervious, and is covered with woven wire ; and this revolves in a vat of pulp, though not completely immersed ; but by the axis, which is a hollow tube, there is a communication from some internal apparatus to a pair of air-pumps ; and by their action the paper is formed, and made to adhere to the cylinder, and afterwards detached from it to an endless cloth, which conducts it to the pressing rollers. The pulp for this machine is much more dilated than for any other mode of making paper, and therefore admits of the fibres which compose it being longer, which has a beneficial effect with regard to the texture of the paper, and renders it better adapted to receive a clear and distinct impression.”—*Dib. Dec.* 341.

The adoption, in England, of this machine, owed its origin principally, I believe, to the difficulties experienced by the manufacturers generally of properly controlling the operations of their workmen. During the existence of the patent, and under the pressure of a heavy annual charge, many were set to work ; and since then the number has been amazingly increased ; and were it generally applicable to the various descriptions of paper required by the public, I am persuaded its use would become almost universal. No class of our manufactures in this kingdom has suffered so much as that of paper from the sad and miserable effects of those associations amongst the labouring artisans which pervade, more or less, almost every branch of business. How injuriously they have operated in retarding the improvements which would, otherwise, have taken place in those manufactures, in which both

masters and men are mutually interested, has been here most fatally exemplified.

Time and care and attention, aided by skill and ingenuity, are requisite to the attainment of perfection in every branch of business; and where the former points are disregarded, it is well-known that a contrary effect must be produced. In the fabrication of good paper this is particularly requisite, no less than in the excellence of superior printing; and the introduction of this counteracting spirit of combination, whether into the interior of the printing-office, or of a paper-mill, must always give cause to regret that the views of the labouring artisans are not more in unison with those of their employers, and that they regard less the perfecting of the work under their hands than the obtaining of a higher rate of wages and fewer hours of employment. Too ardent a desire for expedition in their movements ruins every thing under such circumstances.

The late Mr. Whatman, than whom no person added more to the *real improvement* of the manufacture, had not, for many years of the earlier part of his life, much of opposition to meet with from the workmen; and by a judicious application of moderate encouragement they were stimulated to aid his endeavours by contributing their due proportion of care and attentive workmanship. At that period each individual stood singly; no associations were then in existence; and the employer could exact from the labourer a just return for the wages paid him. But the latter years of this gentleman were clouded with regret, at finding his plans opposed in every stage of their progress by his work-people; and, foreseeing nothing but an increase of the evil, and no means of establishing a just and necessary controul, he retired from the manufacture with disgust and disappointment.

The increasing population of the country, and the great extension of education through every part of it, has rendered the demands of late years for paper such, that in the present age those of the last have been more than doubled. The consequent encouragement thus given to the erection of manufactories in a country rich and speculative like ours, has produced its natural result in an increased competition for the procuration of materials, and the sale of paper: for, as might also have been expected, the supply of materials could scarcely be found to keep equal

pace therewith, notwithstanding the immense importation of rags from every country whence they could by any means be obtained.

But the taste of the public must, at all events, be gratified, however fastidious, and perhaps injudicious, it may be deemed; and to *colour* every thing, in fact, has been sacrificed: firmness, durability, and usefulness, have been made to yield to this *exterior display*; and nothing will at present meet a liberal purchase unless a whiteness superior to snow be first obtained, as an indispensable medium for showing off an ink of intensely jetty blackness.

Another thing is also demanded from the manufacturer—that these requisites be obtained at a price below a due compensation to him for the cost. Hence the introduction of mineral substances to the original vegetable matter, and the aid of chemical agencies to produce this demanded effect; and hence the foundation of the various grounds of complaint arising from the consequent deterioration of the paper.

To retrace the steps that have been trod, and to return the operations of the manufacture to the point when the improvements, improperly so termed, commenced, is not, I conceive, a task of easy accomplishment; the change can only be wrought by degrees, and by awakening the public mind to a due consideration of the necessity of discriminating, in future, between durable utility and transient show: and by not suffering external appearances, however imposing, to warp their judgment, the result would be, that a good substantial and lasting article would then find its way into the market to the ultimate satisfaction of posterity, who are deeply interested therein, no less than the present age, instead of the present evanescent and perishing article.

The science of chemistry has, as stated above, been very much applied to aid the manufacture of paper, but never to so great an extent as since the invention of the machinery before spoken of. For giving a delicate whiteness, and a profitable weight, to paper made from rag of an inferior quality, even earthy substances have been resorted to, and with this, and various applications of the acids in the form of gas, with other chemical preparations, to aid appearance, a showy article is now produced, for which those who use it, or those who live after them, will pay right dear. Whole piles of quire-stock are already nearly crumbling to dust in the warehouses of booksellers, never to come to light as books: and

many a volume, designed to enrich the library of its possessor, and to descend as an heir-loom to posterity, now presents to the mortified owner its elegant print surrounded by a margin of tan-colour, which, in some instances, forms, as it were, a complete frame round each page; the oil-varnish in the composition of the ink seeming to preserve the interstices between the print from the same kind of discolouration. School-books printed on this species of paper will scarcely last out their destined period from one vacation to the next. A favourite love-letter written upon it will endure but few unfoldings and caresses, and prove as fragile as the vows it contains. Indeed, I have now a sample of some which is so brittle as to break short upon being creased; and, when in tatters, so incombustible does the gypsum make the fragments, they will scarcely serve to light a candle; nor are they sufficiently trustworthy for even the most ordinary domestic purposes. The plaster gives colour and weight without body, and the over-delicacy of colour which it presents is a sure sign that such an article will soon fade and wax dingy, like an over-fair complexion. But a pretty good profit must accrue, both to the paper-maker and the excise-revenue, upon the many tons used in the course of a year. The cost of it, which, at one time, was three-halfpence a pound, is now not a penny.

The above was written, and some calculations made merely upon my own idea of what the machine-working-paper-mills were doing, without the least expectation that I should find any one who would publicly second me in this line of argument; and I must confess that I felt considerable reluctance, first from a diffidence of giving an opinion upon so important a subject, next, from a feeling of respect towards gentlemen of a profession so closely connected with my own, before I could make up my mind to commit my observations and objections to the public eye. However, my diffidence is removed and my objections strengthened by a paper in a monthly publication of some celebrity in the scientific world, the writer of which, with little measure of expression, goes much further than I do, and although I certainly dissent from the imputation implied by the word *fraud*, yet, as the *facts* exist, I shall give an extract from the "Annals of Philosophy."

"*Frauds and Imperfections in Paper-making.*—In order to increase the weight of printing papers, some manufacturers are in the habit of mixing sulphate of lime, or gypsum, with the rags, to a great extent. I have been informed, by authority upon which I place great reliance, that some paper contains more than one-fourth of its weight of gypsum, and I lately examined a sample which had the appearance of a good paper, that contained about twelve per cent. The mode of detecting this fraud is extremely simple: burn 100 grains, or any given weight, of the paper in a platina, or earthen crucible, and continue the heat until the residuum becomes white, which it will readily do if the paper is mixed with gypsum. It is certainly true that all paper contains a small quantity of incombustible matter, derived from accidental impurities, but it does not amount to more than about one per cent; the weight, then, will indicate the extent of the fraud. With respect to the imperfection of paper, I allude to the slovenly mode in which the bleaching by means of chlorine or oxymuriatic acid is effected; this, after its operation, is frequently left in such quantity in the paper, that it may be readily detected by the smell. Some time since, a button-maker in Birmingham, who had manufactured the buttons in the usual way, was surprised to find that, after being a short time kept, they were so tarnished as to be unsaleable; on searching for the cause, he found that it was derived from the action of the chlorine, which had been left in the paper to such an extent as to act upon the metallic buttons.—EDIT." *Annals of Philosophy*, July, 1823, No. xxxi. p. 68.

This amounts to precisely what I had brought my own mind to upon the subject; namely, that we printers were having a worse article to work upon, and the booksellers and the public a worse to pay for, from the use of gypsum in paper-making. Let us see how the account will stand in figures. This stuff is not merely used in a process where its colouring matter is extracted, and the residuum let run off to waste; but care is taken, as I understand, that no loss shall accrue of its weight, for after the beating of the rag into pulp, the gypsum is mixed in a separate vessel, and added to the mass, to be drawn out with it into the machine. Then, supposing half the quantity stated, or 1-8th per cent of the

weight of machine-made paper to be the quantity of gypsum in its composition, does it not amount to something like the character given of it in the "Annals?"

Take, for example, a sheet of paper which was offered with a view of its being used for this very work. The weight was marked 35 lbs. price 52s. which is about 1s. 6d. per lb.; say for this a purchaser will have seven-eighths or 30 lbs. 10 oz. of what the paper ought to be wholly made of, viz. 2l. 5s. 6d.; for the other eighth, or 4 lb. 6 oz. he would pay 6s. 6d. for what was not worth more than 4½d.

• This is the account between the paper maker and the consumer: in any further calculation it must be remembered that the excise duty gets part of this profit, viz. one-sixth, the duty upon paper being 3d. per lb., so that the excise gets a duty of 3d. per lb. upon an article originally costing one penny.

The difficulties presented to the printer in working this machine-made paper, are manifold. First, in making up his furniture: the dimensions of all cut paper (as this is generally termed by the men) are various in the same quire; he, therefore, cannot make margin with any certainty of the sheets folding even and square, out-and-out. If he happen to take a smaller sheet, the fore edge, when folded, will hang over the other parts; if he take a larger sheet, the smaller ones must be deficient in their margin; if he take a medium size, the consequence is still no other than a medium mischief.

Next, as to the wetting: this will be a matter of some hazard, and not until after the experience of several reams will the wetter get sufficiently acquainted with each lot of paper, to proportion the wetting; one dip for a quire, or three times for two quires, is generally quite sufficient; absorbing the water very rapidly, it soon becomes a mass of inseparable pulp, as far as the water penetrates, and will require to be taken to a table the next day, and every sheet to be turned over and smoothed by the hand being passed over it, to take out the creases and cockles, the sheet appearing like the leaf of a Savoy cabbage; the heap must be then pressed, and lie twelve hours more before it is fairly ready for working.

At press, to a man careful of his work, more difficulties arise: some of the machine-made paper, from the prevalence of the



material before-mentioned, and from the great presture necessarily applied to give it a smooth face, has really no adequate substance left into which printing, or impression, can be forced ; it is mere surface-colouring ; consequently, the ink on the surface of the type becomes spread, above its proper dimensions, on the paper, producing a slurred or ragged appearance ; to this it may be added, that the manner in which machine-made paper is sized, is calculated most effectually to resist any absorption of either the varnish or colouring matter of the ink. In the old way of paper-making, by tub-sizing, the substance used as size, as has lately been stated, is made, by the usual process, from parchment-cuttings, skins, &c. and this, generally, in such a manner as to give to the paper firmness and tenacity. In the new process no such substance would answer. The size is a production from the soap-manufacturer,—a composition of soap-lees and oil. This accounts, at once, for the difficulties above stated in the wetting process of printing, and the subsequent trouble to a printer, because the ink *will not set*. All this paper, in a greater or less degree, resists the absorption of the ink,—it has no affinity to the compound : the ink only dries skin deep : set-off sheets for the tympan, in the reiterations, are requisite to a great extent, and the ink, when supposed to be dry, is acted upon by the book-binder's paste-boards and leather throughout the whole book, until one page *sets off* upon its opposite one, and type upon type obliterates each other,—then add the want of opaqueness in the paper and you will see the full effect of machine-made paper.

In this, as in all other manufactures, there are different qualities. The finer may not possess all these imperfections ; but, varying in degree, I have given the general characteristics, more or less of which will be found in all machine-made paper ; and to this I may add, what I know will startle some great mechanics, that it is at least equally liable to the imperfection of irregularity in substance, from any inattention or want of competent skill in the attendant in supplying it with the requisite quantity of matter, with any hand-made paper ; and it is possible, from my practice as a printer, to point out instances where paper has been as irregularly and indifferently wrought by the machine as it ever was by the most careless and unprincipled manual operation.

But taste is as likely to vary in paper-fancying as in any other

fancy,—after the eye and the touch have been satiated by beautiful vellum-like wire-cloth paper, without an atom of irregularity to offend either sense, taste is veering round to an imitation of the hand-sieve, or laid paper; and to accommodate all parties, this fine machine-made paper is now to undergo another process to give it an appearance of the sieve-made article, by passing through fluted rollers, and pressing it into a ribbed-like appearance, an effect the very reverse of that for which formerly so much care and trouble were bestowed to get out every particle of irregularity or roughness arising from the wire mould. This will not be very conducive to a beautiful display of the type printed upon it, nor, as I suspect, to keeping register in working. However, this, like other fashions, will have its day, and then we shall, perhaps, once more get round to that kind of paper which will do equal justice and service to bookseller, printer, and the public.

Now, after all this history, may reader my say ‘Show us, then, what paper ought to be.’ I answer, ‘Look before you.’ The paper upon which this work is printed has been made as an effort for reviving a *genuine* paper, from linen-rag. I challenge the judges of the article, who are at all acquainted, as practical men, with the processes it has to go through in printing and binding, to show any machine-made paper that can equal it, in every necessary qualification; and as to service to the purchaser (that is durability), if that may be allowed any weight in the reckoning, I am certain time will prove that the one will bear no comparison with the other.

The great price which rags acquired some few years since, in consequence of the great increase of printing and the paper trade, induced many ingenious men to turn their attention to discover other materials for making paper. A very large manufactory was established some years ago, in London, for making straw-paper at Mill Bank, by the river-side, but the scheme proved abortive, and the premises were lately disposed of.

In 1802, Mr. Matthias Koop invented the following method of making straw-paper, for which he obtained a patent. For each pound of straw, or hay, a pound or a pound and a half of quick-lime is to be dissolved in about a gallon or six quarts of river water. The hay, or straw, is to be cut into portions about two inches in length, then boiled in a considerable quantity of water,

viz. about two gallons to a pound of materials, for three quarters of an hour. It is then to be macerated in the solution of lime and water for five, six, seven, or more days, taking care to agitate the mass by frequently stirring and turning it over. At the end of this time the lime-water is to be drawn off, and the materials to be washed very clean, then boiled in a large portion of clean river water. This part of the operation is to be repeated; and, for the sake of improving the colour of the paper, one pound of dissolved crystal of soda, or pot-ash, may be used to every thirty-six pounds of straw or hay. When the materials are pressed out of the water, the manufacture of them into paper may be proceeded with by the usual and well-known processes. In some cases, the patentee has thought it advisable to suffer the materials to ferment and heat before they were reduced to a pulp, as was formerly the case with the rags for paper-making. This, however, will always depend upon the warmth of the season.

When thistles are used, they are to be cut down when the bloom begins to fall, to be dried, and reduced into lengths of two inches; and then the same process to be made use of, as has been already described with regard to the straw and hay.

HISTORY  
OF THE  
STATIONERS' COMPANY,  
THEIR  
CHARTERS, HALL, GIFTS, DONATIONS, &c. &c.

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SECTION VI.

*THE STATIONERS' COMPANY:—Their Antiquity—Their Halls—Description of the present—Its Site—Elevation—Great Room—Court Room—Stock Room—Paintings—Stained Glass—Anecdote of Alfred and the Pilgrim—Escape of Mary, Queen of Scots—Portraits—Government, Charters, Grants, &c. of the Company—Powers formerly exercised by them—Mode of Appointment of Court and Officers—Renter-Wardens—Stock—How rose and divided—Dividends—Widows—Charitable Donations.*

THE COMPANY OF STATIONERS, or TEXT-WRITERS, who wrote and sold all sorts of books then in use, namely, A, B, C, or, by quick pronunciation, *Absies*, with the Pater-noster, Ave Mary, Creed, Graces, &c. dwelt in and about Pater-noster Row: hence we have, in that neighbourhood, Pater-noster Row, Creed-lane, Amen-corner, Ave-maria-lane, &c. all places of clerical allusion.\* This fraternity was of great antiquity, even before the Art of Printing was invented; and notwithstanding all the endeavours that have been made, no privilege or charter has as yet been discovered, though several of the old printers are said to be of the Stationers' Company, nor can we find what authority

\* Stow, in his Survey of London, edition 1598, says, also turners of beads, who were called, Pater-noster makers, as may be seen in a record of one Robert Nikke, Pater-noster maker, and citizen, in the reign of Henry IV, &c.

they had granted them, with relation to printed books, as an incorporated body, till the Charter of Philip and Mary in the year 1556.

By the authority of the Lord Mayor and Court of Aldermen, the Stationers were formed into a Guild, or fraternity, in the year 1403, the fourth year of King Henry IV. and had then ordinances made for the good government of their fellowship, as appears by a Memorial presented by the Company to the Lord Mayor and Court of Aldermen, in 1645; in which they state that their Brotherhood, or Corporation, had then been governed by wholesome Ordinances for the space of two hundred and forty years. Thus constituted, they regularly assembled, under the government of a master and two wardens. Their first Hall was in Milk-street,\* but, in 1550, they began to turn their thoughts to a removal of their Hall, and to a more substantial incorporation, and purchased the site of a college, called *St. Peter's*, at the south-west corner of *St. Paul's Churchyard*, and, about 1553, adapted the old building to their own purposes. A causeway led directly from this hall to the door of *St. Paul's Church*. The fitting up of the new Hall, which was a large building, was defrayed by the voluntary subscriptions of the several members. Amongst other benefactions, *sixteen glazed windows* were contributed, and also the wainscoting both of the parlour and the council chamber.† In, or about 1611, the Company thought proper to remove from their old Hall to the situation they now occupy, and, on the 11th of April, 1611, the purchase of *BERGAVENTY HOUSE* was ordered to be paid for from the stock of the partners in the privilege. That house is described by Stow, p. 649, edit. 1618, as “one great house, builded of stone and timber, of old time pertaining to John, Duke of Britaine, Earle of Richmond, as appeareth by the records of Edward the Second. Since that it was called *Pembroke Inne*, neere unto Ludgate, as belonging to the Earles of

\* The Company still possess two houses in Wood-street, and three in Friars-alley and Clement's-court, in Milk-street, built after the fire of London, on the site of their original Hall.

† Nic. 18 Ct. iii. 544, 545, 555. In 556, *et seq.* is given some curious particulars of “all such stuffe, with other thyngs, as dothe appertayne to this howse” in 1557, and the expense of the first public dinner at the Hall, in 1557.

Pembroke, in the times of Richard the Second, the eighteenth yeere, and of Henry the Sixt in the fourteenth yeere. It was afterwards called *Aburgavenny House*, and belonged to Henry, late Lord of *Aburgavennie*. But the worshipful Company of Stationers have since that purchased it, and made it the Hall for the meeting of their Societie, converting the stone-worke into a new faire frame of timber, and applying it to such serviceable use as themselves have thought convenient for the amending it in some particulars in which it had been found defective.

"The preceding owners," Mr. Pennant says, "might boast of their *nobility*, their successors of their *wealth*, for the loss sustained by this company in the fire of London, Lord Clarendon computed was not less than two hundred thousand pounds."

In 1666, the Hall shared in the dreadful conflagration of the fire of London, and the first Court, Oct. 2, after that calamity was held in Cooke's Hall, and afterwards at St. Bartholomew's Hospital, in the *Lame Hospital Hall*. In December following, all the ruined ground, as well belonging to the Hall as to the other tenements of the Company, was ordered to be cleared and measured; and in March 1668-9, the re-erection was so far proceeded in, that the new-built warehouse was used for the meetings till the Hall should be finished, which was going on in 1670.

I have the opportunity of preserving a view of the old Hall, as it appeared prior to its receiving the present front, not by the ordinary means of having an engraving done "expressly for the work;" but from a curious relic—the *real original* block—which, while it presents a resemblance of the old elevation, furnishes at the same time, a specimen of wood-engraving of former days. Many who, as I flatter myself, will turn over the pages of this work, will recognize the edifice in its old garb, and recollect where this engraving used to be displayed. And having looked on "that picture," may now look "on this"—and view it in its present state.

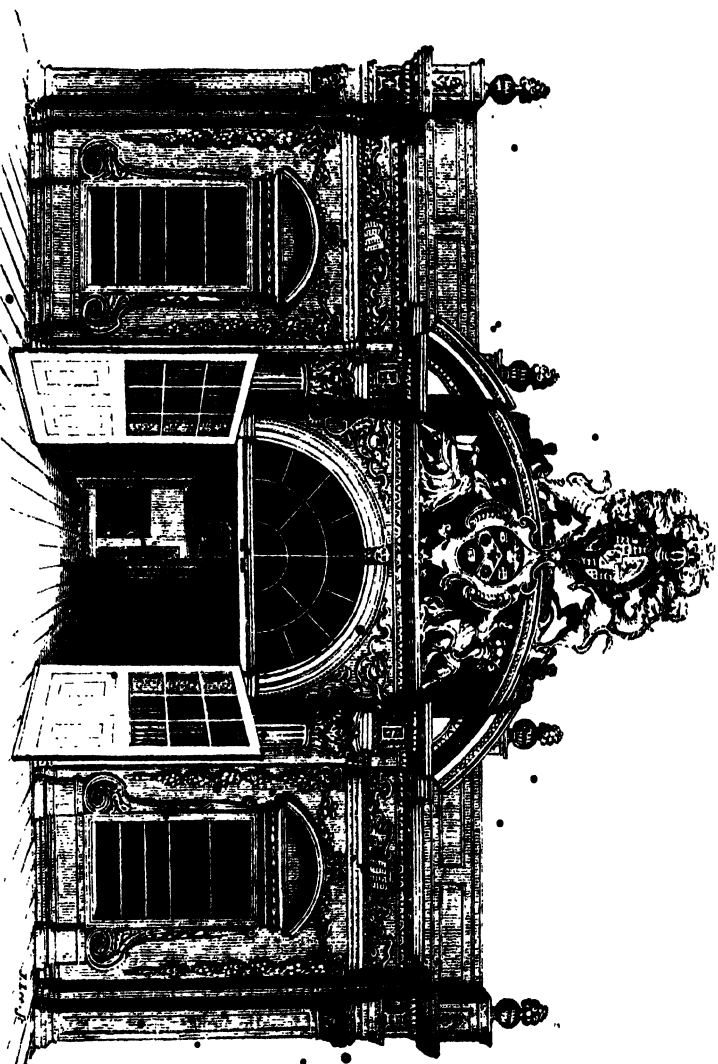
The Company appear to have granted the Hall for various occasional purposes; in 1677, to the Parish of St. Martin's, Ludgate, for a year and a half, to read divine service and preach in. In 1684, the Music Feast on St. Cecilia's day (and in several subsequent, though not regular years) was held in this Hall. In 1685 (Sept. 12), an order was made (or renewed), for the Clerk to

have the letting of the Hall for Feasts and Funerals, with the consent of the Master and Wardens for the time being, as by order Sept. 26, 1676. But the Company appear to have been staunch to the Established Church, as in August 1688, the application of a Nonconformist Minister, with the Elders of his Church, for the use of the Hall as a meeting place, was refused.\*

MR. MALCOLM, the modern historian of London, describes the situation of the present Hall, as abutting to the West on the old City wall, and separated from Ludgate Street, on the South, by St. Martin's Church; bounded on the North by the houses of the Residentiaries of St. Paul's; and opening on the East, to the passage called Stationers' Alley, on which side it has a paved court-yard, handsomely railed; a circular flight of stone steps leading to the grand entrance on the left. The basement story, and some other parts of the building, serve as warehouses for the Company's stock of printed books; and for the stock of such individual members as choose to rent them. Sufficient room, however, is reserved for an excellent kitchen and other offices. The front has a range of large arched windows, an ornamental entrance, a neat cornice, and pannels of *bas reliefs* above it. A flight of steps leads to the great room, which is entered through the arch of a screen of the composite order, with a pediment; the Company's arms and rich ornaments, finely carved, distributed in the intercolumniations and other appropriate places. The room is surrounded by oak wainscoat; and a court cupboard of antique origin, supports the Hall plate on gala days; at the North end is a large arched window, entirely filled with stained or painted glass, the border and fan of which are very vivid and splendid. Seven compartments are filled with the arms of London, the Royal arms, the Company's arms, their crest, the arms of the Cadell family, and two emblematic figures designed by Smirke. That on the left (of the spectator), is a winged female figure, seated, - with a flame

\* Mexon, writing in 1683, says, "The printers of London, masters and journeymen, have every year a general feast, which since the re-building of Stationers' Hall, is commonly kept there."—See the whole history and account of this feast, *post*.

These feasts are now confined to such members as are of the Livery; not regarding the particular branch of the Stationers' art and mystery to which they may belong.



*W. A. S. HOWE & CO. N. Y. C.*  
*The carved and Shewn at the entrance to the Hall.*





issuing from her head; but it may be observed, *en passant*, that this figure would have had a more modest and pleasing effect, if the drapery had been a little higher up the body. In the back ground is a circular temple; the whole intended to be allegorical of learning, as the path to fame and honour. The figure on the right is also female, but upon which the eye and imagination may dwell with much more pleasure than upon the other; she is seated, contemplating the Holy Scriptures, while the whole seems lighted by a lamp over her head, which throws a warm tint over the compartment; at the bottom is the following inscription: "This window (except the arms and crest\* of the Company,

I have some reason for doubting the accuracy of this assertion relative to the Crest; at least according to the laws of heraldry. Soon after the incorporation of the Company, in 1556, armorial bearings were granted by sir Gilbert Dethick, *Garter*, which, at a subsequent heraldic visitation, in Sept. 1634 (Adam Islip being then master of the Company) were again recorded in the Heralds' College. The blazon is as follows: *Azure, on a chevron between three bibles with leaves and clasps Or, an eagle volant Gules with a diadem of the second between two roses of the third barbed and seeded Vert: in chief, the rays of the sun issuing from a cloud proper, therein a dove (intending to represent a holy spirit) displayed Argent with a diadem Or.* Neither in the grant by sir G. Dethick, in 1556, nor on occasion of the record at the visitation of 1634, is there any mention of crest or supporters. Mr. Nichols (*Anecdotes of 18th Cent.* vol. iii. p. 567) describes the crest thus, "On a wreath, a bible, open, proper, clasped and garnished Or. Motto—*Verbum Domini manet in æternum.*" And this was used over the arms at the head of the annual lists of the Company down to the year 1789. The carved work about the Hall, and the composition ornaments on the cornice and ceiling of the Court-room, are repetitions of the same, surmounted with an eastern crown; and the ancient silver badge and staff of state borne by the beadle has this bible with a crown as a crest, but I have not been able to find any authority under which either the crest or the supporters were assumed. Equally fruitless has been my endeavour to ascertain the time or motive for the change of the crest to this eagle, as displayed in the window above-mentioned, and which was first used in the list of 1790, and in all the drawings of the arms subsequent to that period. Probably neither crest nor supporters, having been granted by the College of Arms, they were adopted and changed at the pleasure of the rulers of the Company. The motto was first used in the list of 1788.

In searching after the crest, I found that the visitation in 1634 recorded also the Common SEAL of the Company: I shall give a fac-simile sketch of it as there entered, although the seal used by the Company is only the arms, as above-described.

which for their excellence and antiquity it has been thought advisable to preserve), was the gift of Thomas Cadell, Esq., Alderman and Sheriff of London."

A spacious gallery, for music and spectators, under which is the entrance to the Hall at the South end, appears supported in front by the finely-carved oak screen mentioned in page 240.

A door on the West side leads, through an anti-room, to the Court-room, a superb apartment, with four large windows. The arched ceiling commences on a composite cornice, and the ornaments in stucco on it, are very elegant. At the West end, over the Master's chair, is Mr. West's painting\* (presented by Mr. Boydell), of Alfred the Great dividing his last loaf with the pilgrim.† The beauty of the females, the benevolent placid features of Alfred, and the regret expressed by the infants at the loss of their food, are well known to the public through the fine print engraved from it by Sharp.

On the left of this painting is a portrait (by Sir Wm. Beachey), of "William Strahan, Esq. master of the Company, 1774."

\* One of his earliest performances ; I have been told, about the third.

† While the Danes were ravaging all before them, Alfred, with a small company, retreated to a little inaccessible island in Somersetshire, called Athelney ; where his first intention was, to build a fortress : thither he afterwards moved his family, whose security gave him the most anxious concern. The principal inconvenience he laboured under in this forlorn situation, arose from a scarcity of provisions. It happened one day as he was reading, that he found himself disturbed by a poor pilgrim, who with the greatest earnestness begged for something to satisfy his hunger, the humane king (whose attendants had been sent out in search of food), called to Elswitha, and requested her to relieve the miserable object with a part of what little there remained in the fort ; the queen finding only one loaf, brought it to Alfred, but at the same time represented to him the distresses that the family would be driven to should the attendants prove unsuccessful. The king, however, not deterred, but rather rejoicing at this trial of his humanity, divided the loaf, and gave to the poor Christian half of it : consoling the queen with this pious reflection, "That he who could feed five thousand with five loaves and two fishes, could make, if it should so please him, the half of a loaf suffice for more than their necessities ;" the pilgrim departed ; the king resumed his studies ; and felt a satisfaction that ever results from beneficent actions. His attendants returned with a vast quantity of fish, which greatly encouraged the king, and put him upon those glorious undertakings which restored the lustre of the Saxon diadem.

On the right (by Mr. Owen), of “Andrew Strahan, Esq. M.P. 1816.”

On the right of the chimney-place is a portrait (by the same artist), of “Sir WILLIAM DOMVILLE, bart. master of this Company in 1804, Lord mayor of London, 1814; in the robe in which he rode before his royal highness the prince regent, the emperor of Russia, and the king of Prussia, and the other illustrious personages who dined at Guildhall, 18th June, 1814, and again before the prince regent attended by both Houses of Parliament, to St. Paul’s cathedral, on the public thanksgiving for peace, 7th July, 1814.

On the other side of the chimney-place a portrait, painted by Graham. The history of this picture is rather curious. It was originally much larger than at present, and contained a considerable portion of allegorical flattery; however, in order that the two pictures should correspond in size, that of Alderman Boydell has been considerably diminished in the lower part, most of the allegory painted out, and filled up with subject more appropriate.

A door opposite to and corresponding with that on the west side leading to the Court-room, opens to another large and convenient room, denominated the Stock-room, in which the trading business of the Company is transacted, the dividends paid, and the overflowing company from the Hall, on days of feasting, accommodated. It is ornamented with the following pictures, &c.

*Tycho Wing.* This celebrated composer of almanacks is represented as possessing very lively and expressive features, which are well painted, and with considerable warmth of colouring. His right hand rests on a celestial sphere, his collar is open, and a loose drapery covers his shoulders.

A scarce engraving of his relation, *Vincent Wing*; another of *Lilly*, the astrologer.

Portraits (size of life); of Mr. Richardson, author of *Pamela*, &c., and his lady.

Prints of Earl Camden, and of Alfred, from the painting in the Court-room.

An exceedingly good portrait of “Matt. Prior, ob. 1721, ætat. 57;” the features full of animation and vivacity.

A companion to the last, Sir Richard Steele; the picture of Steele exhibits a large man, inclined to corpulency, with handsome

dark eyes and brows, with a velvet cap on his head, and his collar open. They were formerly part of the collection of Edward Earl of Oxford, and were painted, it is believed, by Kneller.

A half length of Bishop Hoadly, an excellent portrait, given by the will of Mrs. Beata Wilkins, in 1773, according to the desire of her husband, who said "his (the bishop's) principles were founded on the Gospel; that he was a true Protestant; and had always been a firm friend in the cause of liberty, religious and civil," directing her executors to cause it to be framed in a handsome manner, to be put up in some conspicuous part of Stationers' Hall. The bishop is habited in his robes, as Prelate of the Order of the Garter. He appears to have been more than sixty when the painting was made, and has pleasant features, shaded by a moderate-sized powdered wig.

At the East end of the room is the bust of Mr. Bowyer, under which is a brass plate, thus inscribed, in his own words, in conformity to a wish he had many years before communicated to his partner:—

To the united Munificence of  
THE COMPANY OF STATIONERS,  
and other numerous Benefactors;  
who,  
when a calamitous Fire, Jan. 30, 1712-13,  
had in one night destroyed the Effects  
of WILLIAM BOWYER, Printer,  
repaired the loss with unparalleled Humanity:  
WILLIAM, his only surviving Son,  
being continued Printer of the Votes of the House of Commons,  
by his Father's Merits,  
and the indulgence of three Honourable Speakers;  
and appointed to print the Journals of the House of Lords,  
at near LXX years of age,  
by the Patronage of a noble Peer;  
struggling with a debt of gratitude which could not be repaid,  
left this Tablet to suggest  
what worn-out Nature could not express.

Ex Voto Patroni Optimi Amicissimi  
Poni Lubenter Curavit Cliens Devinctus  
J. Nichols, M.DCC.LXXVIII.

. Archbishop Chicheley, the venerable founder of All Soul's College, a fine old picture on board.

A portrait of "William Bowyer, Printer, born July, 1663, died Dec. 27, 1737." He had been many years a valuable member of the Company of Stationers, and appears to have been a pleasant round-faced man.

"Robert Nelson, born June 22, 1656, died Jan. 10, 1714-15." The excellence of this pious author's life, evinced by various admonitory publications, gave his features great placidity, which, added to their beauty, has enabled Sir Godfrey Kneller to present us with a most engaging likeness.

On the East side of the Hall, over the steps leading to the room last-mentioned, is a large picture of Mary, Queen of Scots, escaping from Lochleven Castle, by the assistance of George Douglass,\* painted by Graham, presented by Mr. Boydell. Of this painting Malcolm† says, "All contemporary authors agree in ascribing to Mary the utmost beauty of countenance and elegance of shape of which the human form is capable. Her hair was black, though, according to the fashion of that age, she frequently wore borrowed locks, and of different colours; her eyes were a dark grey, her complexion was exquisitely

\* There was in the castle of Lochleven, a young gentleman called George Douglass, the brother to her keeper; he was not more than eighteen years of age. To him she paid a flattering attention. Her engaging manners, her misfortunes, her beauty, her smiles, won him completely to her interest. She opened her mind to him; and even insinuated that she might tender her hand as the reward of his service and fidelity. His heart was big with love, generosity, and the spirit of adventure. By his means she corresponded with her friends, and prepared them for her enterprise. Upon the second day of May, 1568, about seven o'clock in the evening, when her keeper was at supper with his family, George Douglass, possessing himself secretly of the keys of the castle, hastened to her apartments. He conducted her out of her prison. She felt herself to be again a queen. He locked the gates of the castle behind him to prevent a sudden pursuit. They flew to the lake, entered the boat that was in readiness for them, and were instantly rowed to the opposite shore. There she was received by the lord Seton, with a chosen band of horsemen in complete armour. That night he conveyed her to his house at Niddre, in West Lothian, she rested a few hours, and set out for Hamilton." *Stuart's Hist. of Scot.* 8vo. i. 298.

† *Londinum Redivivum*, vol. iv, p. 375.



II. We, of our own special favour, certain knowledge, and mere motion, do will, give, and grant for ourselves, our heirs and successors of the above-mentioned queen, to our beloved and faithful liegemen,

THOMAS DOCKWRAY (Master)

JOHN CAWOOD, HENRY COKE (Keepers or Wardens)

(The Freemen or Commonalty, 94 names),

freemen of the mystery or art of a stationer of our city of London, and suburbs thereof, that from henceforth they may be, in deed, fact, and name, one body of itself for ever, and one society corporated for ever, with one master and two keepers or wardens, in the society of the same mystery or art of a stationer of the city aforesaid, and that they may enjoy a perpetual succession.

III. And further, We of our own special favour, certain knowledge, and mere motion, do by these presents ordain, create, erect, make, and constitute the aforesaid Thomas Dockwray the master of the same mystery or art of a stationer of the aforesaid city for one year next ensuing; and the aforesaid John Cawood and Henry Cooke, the keepers or wardens of the same mystery or art of a stationer, of the aforesaid city, for one year next ensuing; and we by these presents do make, create, and constitute the foresaid ninety-four persons the commonalty of the said mystery or art of the city aforesaid.

IV. And further, We ordain, create, erect, make, and constitute, by these presents, the aforesaid master and keepers, or wardens and commonalty, one body, in deed and name, of themselves for ever, and one society for ever corporate with one master and two keepers or wardens and the commonalty of the same mystery or art of a stationer of the city of London aforesaid. And we do incorporate the same master, keepers, or wardens and commonalty, and by these presents we do really and fully will, grant, create, erect, ordain, make, declare, and constitute the said master and keepers, or wardens and commonalty, a body corporate, to continue for ever, by the name of the master and keepers, or wardens and commonalty of the mystery or art of a stationer of the city of London: and that the same master and keeper, or wardens and commonalty, may from henceforth have a perpetual succession: and that the master and keepers, or wardens and commonalty, and their successors for ever may be styled, intitled, and called by the name of the master and keepers, or wardens and commonalty of the mystery or art of a stationer of the city of London: and that they may be able to plead and to be impleaded, to answer and to be answered by that name in all and singular matters, suits, and plaints, actions, demands, and causes, before any of our judges and justices whomsoever in any courts or places whatsoever: and that they may have a common seal to serve and to be used for their affairs and business; and for the sealing of all and singular their deeds and writings any wise touching or concerning their affairs and business.

V. And that the same master and keepers, or wardens and commonalty, and their successors, may from time to time make, and ordain, and establish,



for the good and well ordering and governing of the freemen of the foresaid art or mystery, and of the foresaid society, ordinances, provisions, and laws, as often as they shall see proper and convenient.

VI. Provided that those ordinances, provisions, and laws, be in no wise repugnant or contrary to the laws and statutes of this our kingdom of England, or in prejudice to the commonweal of our same kingdom.

VII. And that the same and their successors for ever are enabled and may lawfully and safely, without molestation or disturbance of us, or the heirs or successors of our foresaid queen, or of any other person, hold, as often as they please, lawful and honest meetings of themselves for the enacting such laws and ordinances, and transacting other business for the benefit of the same mystery or art, and of the same society, and for other lawful causes in the manner aforesaid.

VIII. And that the foresaid master and keepers, or wardens and the commonalty of the said mystery or art of a stationer, of the foresaid city, and their successors, or the greater part of them being assembled lawfully and in a convenient place, may yearly for ever, or oftener, or seldomer, at such times and places within the said city, as they shall think fit, choose from amongst themselves, and make one master and two keepers, or wardens, of same mystery or art of a stationer of the foresaid city, to rule, govern, and supervise the foresaid mystery and society, and all the men of the same mystery, and their business; and to remove and displace the former master and the former keepers, or wardens, out of those offices, as they shall see best.

IX. And that if, and as often as, it shall happen in any election that the master and keepers, or wardens, and the foresaid commonalty, are equal in votes, one part against another, in such an election, that then, and so often, the master of the foresaid mystery, if there shall be then any master, or the upper keeper or warden of that mystery, if there shall then be no master, may have two votes in such elections.

X. And that the master and keepers, or wardens, and commonalty of the foresaid mystery, and their successors for the time being shall be deemed fit and able persons in law as well to give, grant, and to let their lands and tenements, possessions, goods, and chattels, as to purchase, possess, take, and receive for themselves and their successors, lands, tenements, possessions, goods, chattels, and inheritances to be had, enjoyed, and possessed by themselves and their successors for ever, the statute against putting lands and tenements in mortmain, or any other statute, act, or ordinance to the contrary notwithstanding.

XI. Provided that the said lands, tenements, and inheritances, so to be purchased and to be possessed by them, be within our said city of London, or suburbs, or the liberties of the same city; and so that they do not in any wise exceed the yearly value of twenty pounds of lawful money of England.

XII. Moreover, We will, grant, ordain, and constitute for ourselves and the successors of our foresaid queen that no person within this our kingdom of England, or dominions thereof, either by himself or by his journeymen,

servants, or by any other person, shall practise or exercise the art or mystery of printing or stamping any book or any thing to be sold or to be bargained for within this our kingdom of England, or the dominions thereof, unless the same person is or shall be one of the society of the foresaid mystery or art of a stationer of the city aforesaid, at the time of his foresaid printing or stamping; or has for that purpose obtained our licence or the licence of the heirs and successors of our foresaid queen.

XIII. Moreover, We will, grant, ordain, and constitute, for ourselves, the heirs and successors of our said queen, to the foresaid master, keepers, or wardens and the commonalty of the mystery or art of a stationer of the foresaid city of London, and to their successors for ever, that the foresaid master and keepers, or wardens, and their successors for the time being, shall very lawfully as well search, as often as they please, any place, shop, house, chamber, or building, of any stamper, printer, binder, or seller, of any manner of books within our kingdom of England, or dominions thereof, concerning or for any books or things printed, stamped, or to be printed or stamped, and to seize, take away, have, burn, or convert to the proper use of the said society all and singular those books and those things, which are or shall be printed or stamped contrary to the form of any statute, act, or proclamation made or to be made.

XIV. And that if any person shall practise or exercise the foresaid art or mystery contrary to the form above described; or shall disturb, refuse, or hinder the foresaid master and keepers, or wardens, for the time being, or any one of them for the time being, to make the foresaid search, or to seize, take away, or burn, the foresaid books or things, which are, or any one of which has been printed or stamped, or are to be printed or stamped, contrary to the form of any statute, act, or proclamation, that then the foresaid master or keepers, or wardens for the time being, shall imprison or send to gaol, or either of them, shall imprison or send to gaol every such person so practising or exercising the foresaid art or mystery contrary to the form aforesaid, or so that, as aforesaid, the disturber, refuser, or hinderer, shall there remain without bail or mainprize for the space of three months; and that the same person so practising the art or mystery aforesaid contrary to the said form, or so that, as aforesaid, the disturber, refuser, or hinderer shall pay or cause to be paid for every such practising or exercising as aforesaid, contrary to the said form, and for every such disturbance, let or hinderance, one hundred shillings of lawful money of England, one moiety thereof to us, our heirs, and successors of the foresaid queen, and the other moiety thereof to the foresaid master, keepers, or wardens and commonalty, &c. In witness whereof, the King and Queen at Westminster, May 4. By Writ of Privy Seal, &c.

Queen Elizabeth, upon her first coming to the crown, by her Letters renewed and confirmed the foregoing charter, in the following manner:—

## RENEWAL OF THE CHARTER BY ELIZABETH. 1558.

The Queen, to whom these Presents, &c.

Greeting :

We have seen the Letters Patents of the Lord Philip, King, and the Lady Mary, late Queen of England, our most dearly beloved sister, to the master, keepers, or wardens and commonalty of the mystery or art of a stationer of our city of London, lately granted at Westminster on the fourth day of May, in the 3rd and 4th years of their reigns :

[Here the Charter is recited verbatim, as it was granted by Philip and Mary, printed in the preceding pages, and then confirms the same in the following words.]

And we ratifying and allowing the foresaid letters, and all and every thing contained therein, do, as much as in us lies, accept and approve them for ourselves, our heirs, and successors, and do ratify and confirm them to our beloved Reynold Wolfe, now the master of the foresaid mystery or art of a stationer, and Michael Lohley and Thomas Duxwell, the keepers or wardens of the same mystery, and to their successors, in such manner as the foresaid recited charter and letters do reasonably in themselves testify. In witness whereof, &c. The Queen at Westminster, on the tenth day of November, and in the first year of our reign.

Besides this confirmation by Queen Elizabeth, the charter by Philip and Mary was exemplified in the 19th year of Charles II. on the 10th of August, 1667, at the request of Humphry Robinson, the then master, and Evan Tyler and Richard Royston, the then wardens of the company. But in 1684 Charles II. granted, or perhaps rather forced, a charter containing some additions which the then reigning mode of paving the way to arbitrary power seems to have dictated. Such an abstract is here given of this charter as will sufficiently show its nature.

## CHARTER BY CHARLES II

The KING, to all those to whom these Presents shall come, greeting :—

I. Whereas King Philip and Queen Mary by their Letters Patents sealed with their Great Seal of England, dated at Westminster on the fourth day of May in the third and fourth years of their reigns, have for themselves and the heirs and successors of the said queen, given and granted to their beloved and faithful liegemen, Thomas Dockwray, John Cawood, Henry Coke, William Bonham, and to divers other persons named in the same letters patents, being freemen of the mystery or art of stationers of the city of London and suburbs thereof, that they in deed, fact, and name, shall be one body of themselves

for ever, and one perpetual society corporate of one master and two keepers, or wardens, in the society of the same mystery or art of stationers of the city aforesaid; and that they might have a perpetual succession.

[Here the remainder of the charter is in the same manner recited, in clauses II. to XVI.]

XVII. Whereas our beloved subjects, the master and keepers, or wardens and commonalty, of the mystery or art of stationers of the city of London have humbly besought us that we, by our letters patents, under our own great seal of England, would be graciously pleased to ratify and confirm the fore-cited letters patents, and all the liberties, franchises, and privileges contained therein. And,

XVIII. Further have also besought us, that by the same our letters patents such provisions might be made in them that the governing part of them, the aforesaid master and keepers, or wardens and commonalty, of the mystery or art of stationers of the city of London, and also the clerk of the same society should for the future be such person as we might account faithful and obedient to us, our heirs and successors; and that after the election of all such persons into any place of government in the society aforesaid, such person upon just complaint to be made to us, our heirs, and to our successors in our council, might be liable to be removed by an order of our council: and that they shall immediately thereupon proceed to the election of some other fit person in his or their place or places.

XIX. We, therefore, willing and desiring the safety of our beloved subjects, the master and keepers, or wardens and commonalty of the mystery or art of stationers of the city of London, do, of our special grace, certain knowledge and mere motion, for us, our heirs, and successors, ratify, allow, approve and confirm to the foresaid master and keepers, or wardens and commonalty of the mystery or art of stationers of the city of London, and to their successor for ever, the foresaid fore-recited letters patents, and all and singular the concessions or grants, liberties, privileges, franchises, and immunities, specifically contained in the same letters patents under the provisions and regulations mentioned hereafter in these our letters patents.

These unjust and illegal additions were all subsequently repealed and declared null and void by a special act of parliament in the second year of King William and Queen Mary (1690); which act again absolutely confirms the original charter by Philip and Mary, in the following words:—

And be it enacted by the authority aforesaid, that all and every of the several companies and corporations of the said city shall from henceforth stand and be incorporated by such name and names, and in such sort and manner, as they respectively were at the time of the said judgment given, and every of them are hereby restored to all and every the lands, tenements, hereditaments, rights, titles, estates, liberties, powers, privileges, precedencies,

and immunities, which they lawfully had and enjoyed at the time of giving the said judgment; and that as well all surrenders, as charters, letters patents, and grants for new incorporating any of the said companies, or touching or concerning any of their liberties, privileges, or franchises, made or granted by the said late King James, or by the said King Charles the Second, since the giving of the said judgment, shall be void, and are hereby declared null and void, to all intents and purposes whatsoever. 2 W. & M. sess. 1. cap. 8, § 14.

Thus the charter of Philip and Mary, 1556, renewed by Elizabeth, 1559, exemplified in 1684, and confirmed by William and Mary in 1690, is the existing charter of the Stationers' Company.

We shall now give a copy of the Grant, or Constitution, which made the STATIONERS a LIVERY COMPANY of the City of LONDON :—1560.

HENSELL, MAYOR.

Jovis 1<sup>o</sup> die Februarii, anno secundo Dominæ Elizæ Reginae, &c.

It was this day ordered and agreed, at the earnest suit and prayer of John Cawood, and divers other said persons being freemen of this city in the fellowship of the stationers, that the same fellowship from henceforth shall be permitted and suffered to have, use, and wear a livery and livery-hood in such decent and comly-wise and order as the other companies and fellowships of this city, after their degrees, do commonly use and wear; and that they, the said stationers, shall cause all such, and as many of their said fellowship as conveniently may be able, to prepare and make ready the same liveries with speed, so that they may from henceforth attend and writ upon the lord mayor of this city, at all common shews hereafter to be made by the citizens of the city, in such and like manner and sorte as the other citizens of the said citie, in such and lyke manner and sorte as the other citizens of the said city, for the honour of the same citye so long tyme past, have done, and yet dayley do, as occasion shall require.

#### STAR-CHAMBER DECREES FOR REGISTRY, RESTRICTION, AND CENSORSHIP OF THE PRESS.

*Decrees of the Lords in the Star-chamber, touching Printers, Stationers, &c.*  
23 Junii, Elis. 28, 1585. Orders for them sent to Archbishop Whitgift.

Whereas sundrie decrees and ordinances have, upon grave advice and deliberation, been made and published for the repressing of such great enormities and abuses as of late (most men in tyme past) have been commonly used and practised by diverse contemptuouse and disorderly persons, professing the

arte or misterie of printing and selling of books; and yet, notwithstanding the said abuses and enormities are nothing abated, but (as is found by experience) doe rather more and more increase, to the wilful and manifest breach and contempt of the saide ordinances and decrees, to the great displeasure and offence of the queen's moste excellent majestie; by reason whereof sundrie intolerable offences, troubles, and disturbancees, have happened, as well in the church as in the civile government of the state and commonweale of this realme, which seem to have growen, because the paynes and penalties, conteyned and sett downe in the same ordinances and decrees, have been too light and small for the correction and punishment of so grievouse and heynouse offences, and so the offenders and malefactors in that behalfe, have not been so severely punished, as the qualitie of their offences hath deserved: her majestie, therefore, of her moste godlie and gracious disposicion, being careful that speedie and due reformation be had of the abuses and disorders aforesaid, and that all persons using or professing the arte, trade, or mysterie of printing, or selling of books, should from henceforth be ruled and directed therein by some certeyn and knowen rules, or ordinances, which should be inviolablie kept and observed, and the breakers and offenders of the same to be severely and sharplie punished and corrected, hath straitly charged and required the most reverend father-in-God, the archbishop of Canterburie, and the right honourable the lordes, and others of her majesties privy counsil, to see her majesties said most gracious and godlie intention and purpose to be dulle and effectuellie executed and accomplished. Whereupon the said most reverend father, and the whole present sitting in this honourable cowrte, this 23rd day of June, in the twenty-eighth year of her majesties reign, upon grave and mature deliberation, have ordeyned and decreed that the ordinances and constitutions, rules and articles, hereafter following, shall, from henceforth, by all persons, be duly and inviolablie kept and observed, according to the tenor, purporte, and true intent and meaning of the same, as they tender her majesties high displeasure; and as they wyll aunswere to the contrarie at their uttermoste peril. Videlicet.

Imprimis, That every printer, and other person, or persons whatsoever, which at this tyme present hath erected, or set up, or hereafter shall erect, set up, keepe, mainteyn, or have anye printing-presse, rowle, or other instrument, for imprinting of books, chartes, ballades, pourtrayctures, paper called damask-paper, or any such matters, or things whatsoever, shall bring a true note, or certificate of the saide presses, or other printing instruments allreadie erected,\* within tenne days next coming, after the publication hereof; and of

\* Thus it will be seen that Mr. Pitt found, in the abominable Star-chamber practice, a precedent for the act 39 Geo. III. c. 79, "For the more effectual Suppression of Societies established for Seditious and Treasonable Purposes, and for better preventing Treasonable and Seditious Practices," when he introduced the twenty-third and subsequent clauses for fettering the press by the terms of registration of every one who had a "press, or types for printing," founders of type, and makers of printing presses; with the printer's name upon the front of every paper, or upon the first and last leaves of every book, in legible characters (the first idea in framing the bill was, in character's not less than the body of the work!) with "the name of the city, town, parish, or place, and also the name, if any, of the square, street, lane, court, or place in which his or her dwelling-house, or usual place of abode shall be," under a penalty of twenty pounds for every copy, if omitted; and further a copy to be preserved of every thing so printed with the

the saide presses, or other printing instruments hereafter to be erected, or set up, from tyme to tyme, within tenn dayes next after the erecting, or setting up thereof, unto the master and wardens of the companie of stacioners, of the cittie of London, for the tyme being, upon payne that everye person sayling, or offending herein, shall have all and averie the said presses, and other instruments, utterlye defaced, and made unserviceable for imprinting for ever; and shall also suffer twelve moneths imprisonment without bayle or maynprise.

2. Item, That no printer of bookes, nor any other person or persons whatsoever shall set up, keepe, or mayntain, any presse or presses, or any other instrument, or instruments, for imprinting of bookes, ballades, charte, pourtrayctures, or any other thing or things whatsoever, but onelye in the cittie of London, or the suburbs thereof (except one presse in the universitie of Cambridge, and one other presse in the universitie of Oxforde, and no more) and that no person shall hereafter erect, sett up, or maynteyne in any secrett, or obscure corner, or place, any such presse or instrument before expressed; but that the same shall be in suche open place or places, in his or their house or houses, as the wardeins of the saide Companie of Stationers, for the tyme being, or suche other person, or persons, as by the saide wardeins shall be thereunto appointed, may from tyme to tyme have readie accesse unto, to search for and viewe the same; and that no printer or other person, or persons, shall at any time hereafter withstande, or make resistance to, or in any suche view or search, nor denye, or keepe secrett any suche presse, or other instrument, for imprinting, upon payne that every person offending in any thing contrarie to this article, shall have all the saide presses, and other printing instruments, defaced, and made unserviceable for imprinting for ever; and shall also suffer imprisonment one whole year, without bayle, or maynprise, and to be disabled for ever to keepe any printing presse, or other instrument for printing, or to be master of any printing-howsse, or to have any benefite thereby, other than onelye to worke as a journeyman for wages.

3. Item, That no printer, nor other person or persons whatsoever, that hath sett up anye presse, or instrument, for imprinting within sixe moneths last past, shall hereafter use, or occupie the same, nor any person or persons shall hereafter erect, or sett up any presse, or other instrument of printing, till the

name of the employer written or printed thereon, to be produced to any justice of the peace who shall require to see the same. This act was found pregnant with so much harassment to individuals whose conduct might be perfectly clear of intentional transgression, or evasion of the law, and calculated to afford such a harvest to the common informer (as an instance of which, one of them, from some inadvertence or misconception of the printer, talked in the true spirit of venal espionage, exultingly of the 5000 penalties of 20*l.* each, for omitting the name upon an annual pocket-book), that an act was passed in 1811 to restrict to twenty-five penalties, for any one and the same book, and empowering magistrates to mitigate even to 5*l.* and quarter sessions to grant still further relief. The spirit of the act was, however, followed up by the Castlereagh administration in one of those (so noted as to be denominated, *par excellence*, 'The Six Acts') of Dec. 1819, "For the more effectual prevention and punishment of blasphemous and seditious libels," "authorizing the breaking open of any house supposed to contain copies of any work that the verdict of a jury had pronounced to be a libel, and to seize the whole: but it went further to seal the doom of the poor printer, for upon any second conviction, after that act passed (no matter how severe had been the punishment for the first offence) he was rendered liable to banishment from his native country, for any time which the court in its discretion might think fit to order; this Lord Castlereagh, in his tender mercy, denominated "simple banishment;" but if his departure should be delayed above 40 days, he then became liable to transportation for 14 years.

excessive multitude of printers, having presses already sett up, be abated, diminished, and by death given over, or otherwise brought to so small a number of masters, or owners of printing-houses, being of abilitie and good behaviour, as the archbishopp of Canterburie and bishopp of London, for the tyme being, shall thereupon think it requisite, and convenient, for the good service of the realme, to have some more presses, or instruments for printing erected, and sett up: and that when, and as often as the saide archbishopp and bishopp, for the tyme being, shall so think it requisite and convenient, and shall signifie the same to the said master and wardeins of the saide companie of Stationers, for the tyme being; that then, and so often, the saide master and wardeins, shall (within convenient tyme after) call the assistants of the saide companie before them, and shall make choice of one, or more (as by the opinion of the saide archbishopp and bishopp, for the tyme being, need shall require) of suche persons being free stationers, as for theyr skill, abilitie, and good behaviour, shall be thought by the saide master, wardeins, and assistants, or the more parte of them, meet to have the charge and government of a presse, or printing-house; and that within fowerteene dayes next after suche election, and choice, the saide master, wardeins, and fower other at the least of the assistants of the saide companie, shall present before the high commissioners in causes ecclesiastical, or sixe or more of them, whereof the saide archbishopp, or bishopp, to be one, to allowe, and admitt everie suche person so chosen and presented, to be master and governoure of a presse, and printing-housse, according to the same election and presentment, upon payne that everie person offending contrary to the intent of this article, shall have his presse, and instruments for printing, defaced, and made unserviceable, and also suffer imprisonment, by the space of one whole yeare, without bayle, or maynprize. Provided allwayes, that this article, or any thing therein conteyned, shall not extend to the office of the queene's majesties printer for the service of the realme; but that the said office, and offices, shall be, and continue at the pleasure and disposicion of her majestie, her heires, and successors, at all tymes, upon the death of her highnes's printer, or otherwise.

4. Item, That no person, or persons, shall imprint, or cause to be imprinted, or suffer by any means to his knowledge, his presse, letters, or other instruments, to be occupied in printing of any booke, worke, coppie, matter, or thing whatsoever, except the same booke, worke, coppie, matter, or any thing, hath bene heretofore allowed, or hereafter shall be allowed, before the imprinting thereof, according to the order appointed by the queene's majesties injunctions, and be first scene and perused by the archbishopp of Canterburie, and bishopp of London, for the tyme being, or one of them (the queene's majesties printer for some special service by her majestie, or by some of her highnes privie counsell thereunto appoynted; and suche are, or shal be privileged to print the bookes of the common lawe of this realme, for suche of the same books, as shal be allowed of by the two cheefe justices, and cheefe barons, for the tyme being, or any two of them, onely excepted) nor shall imprint, or cause to be imprinted, any booke, worke, or coppie, against the



forme and meaning of any restraynte, or ordinaunce conteyned, or to be conteyned, in any statute, or lawes of this realme, or in any injunction made, or sett forthe by her majestie, or her highness privie counsell, or againste the true intent and meaning of any letters patents, commissions, or prohibicions, under the great seale of Englande; or contrarie to any allowed ordinaunce, sett downe for the good governaunce of the Company of Stationers, within the cittie of London; upon payne to haue all suche presses, letters, and instruments, as in or about the inprinting of any suche bookes, or copies, shall be employed or used, to be defaced, and made unserviceable for inprinting for ever; and upon payne also, that everye offender, and offenders, contrarie to this present article, or ordinaunce, shal be disabled (after any suche offence) to use, or exercise, or take benefite by using, or exercising of the arte, or feate of inprinting; and shall moreover susteyne sixe moneths imprisonment without bayle, or maynprie:

5. Item, That everie suche person, as shall sell, utter, or putt to sale wittingly, bynde, stitch, or sowe; or wittinglie cause to be solde, uttered, put to sale, bounde, stitched, or sowed, any bookes, or copies whatsoever, printed contrarie to the intent and true meaning of any ordinaunce, or article aforesaid, shall suffer three moneths imprisonment for his, or their offence.

6. Item, That it shall be lawfull for the Wardeins of the saide companie, for the tyme being, or any two of the saide companie thereto deputed, by the saide Wardeins, to make searche in all work-houses, shopps, ware-houses of printers, booke-sellers, booke-bynders, or where they shall haue reasonable cause of suspition; and all bookes, copies, matters, and things printed, or to be printed, contrarie to the intent and meaning of these present ordinances, to seaze and take to her majesties use, and the same to carrie into the Stationers-hall in London; and the partie, or parties, offending in printing, selling, uttering, bynding, stitching, or sowing any such bookes, copies, matters, or things, to arrest, bring, and present before the said highe commissioners in causes ecclesiasticall, or some three, or more of them, whereof the said archbishop of Canteburie, or bishopp of London, for the tyme being, to be one.

7. Item, That it shall be lawfull to and for the aforesaide wardeins, for the tyme being, or any two by them appoynted, without lett, or interruption of any person, or persons whatsoever, to enter into any howsse, work-howse, ware-howse, shopp, or other place, or places; and to seaze, take, and carrie away all presses, letters, and other printing instruments, sett up, used, or employed, contrarie to the true meaning hereof, to be defaced, and made unserviceable, as aforesaid; and that the saide wardeins shall so often as need shall require, call the assistants of their saide companie, or the more parte of them into their saide hall, and there take order for the defacing, burning, breaking, and destroying of all the saide letters, presses, and other printing instruments aforesaide; and thereupon shall cause all suche printing presses, or other printing instruments, to be defaced, melted, sawed in peeces, broken, or battered, at the smythes forge, or otherwise to be made unserviceable; and

the stuffe of the same so defaced, shall redelyver to the owners thereof agayne, within three moneths next after the taking, or seazing thereof, as aforesayde.

8. Item, That for the avoyding of the excessive number of printers within this realme, it shall not be lawfull for any person or persons, being free of the Companie of Stationers, on using the trade or myserie of printing, bookeselling, or booke-bynding, to have, take, and keepe hereafter, at one tyme, any greater number of apprentizes, than shall be hereafter expressed; that is to say, every person that hath been or shall be master, or upper wardein of the company, whereof he is free, to keepe three apprentizes at one tyme, and not above; and every person that is, or shall be under wardein, or of the liverye of the companie whereof he is free, to keepe two apprentizes, and not above; and every person that is, or shall be of the yeomanrie of the companie, whereof he is, or shall be free, to keepe one apprentize (if he himself be not a journeyman) and not above. Provided allwayes, that this ordinaunce shall not extend to the queen's majesties printer for the tyme being, for the service of her majestic, and the realme, but that he be at libertie to keepe and have apprentizes, to the number of sixe, at any one tyme.

9. Item, That none of the printers in Cambridge, or Oxford, for the tyme being, shall be suffered to have any more apprentizes, than one at one tyme at the moste. But it is, and shall be lawfull, to, and for the saide printers, and either of them, and their successors, to have, and use the help of any journeyman, beeing freemen of the cittie of London, without contradiction; any lawe, statute, or commaundement, contrarie to the meaning and due execution of those ordinaunces, or any of them, in any wise notwithstanding.

July 11, 1637.—“A decree of the Star Chamber concerning printing,” was published by authority, restricting the number of printers to twenty, besides his majesty's printer, and the printers allowed for the Universities. The letter-founders were at the same time restricted to four.

The allowed printers at this time were, Felix Kingstone, Adam Islip, Thomas Purfoot, Miles Flesher, Thomas Harper, John Beale, John Legat, Robert Young, John Haviland, George Miller, Richard Badger, Thomas Cotes, Bernard Alsop, Richard Bishop, Edward Griffin, Thomas Purslow, Richard John Raworth, Matmaduke Hodkinsonne, John Dawson, John Parsons. The letter founders; John Grismand, Arthur Nichols, Thomas Wright, Alexander Fifeild.—NICH. iii, 575.

**Books yeilded into the hands and dispositions of the Master, Wardeins, and Assistants of the mysterye of the STATIONERS of London, for the reliefe of the poore of the saide Companie, according to the discretion of the Master, Wardeins, and Assistants, or the more parte of them.**

**Mr. Baker, her majesties printer, hath yeilded unto the saide disposition and purpose, these bookes following, viz. :**

**The first and second volume of Homilies.**—The whole Statutes at large, with the preamble, as they are now extant.—The paraphrasis of Erasmus upon the epistles and gospels, appoynted to be read in churches.—Articles of religion agreed upon 1562, for the ministers.—The queene's injunctions, and articles, to be enquired of through the whole realme.—The profit and benefite of the two moste vendible volumes of the New Testament, in English, commonlie called, Mr. Cheekes translation; that is, in the volume called, octavo, with annotations as they be now; and in the volume called, decimo sexto, of the same translation without notes in the brevier English letter onely.

**Provided, that Mr. Barker himself print the sayde Testaments at the lowest value, by the direction of the master and wardeins of the Company of Stationers, for the tyme being. Provided allwayes, that Mr. Barker do reteyn some small number of these for diverse services, in her majesties cowrtres, or elsewhere: and lastlye, that nothing, that he yeeldeth unto by meanes aforesaid, be prejudiciall to her majesties high prerogative, or to any that shall succeed in the office of her majesties printer.**

**Mr. Tottell, printer of the lawe bookes, hath yeilded unto the disposition and purpose aforesaide, these bookes folloving, viz.**

**Tullie's offices in English and Latin.**—Morall philosophie.—Romea and Julietta.—Quintus Curtius, in English.—Mr. Dr. Wilson upon usurie.—Two English lovers.—Songes and sonnetts of the earle of Surrey.

**Mr. Watkins now wardein, hath yeilded to the disposition and purpose aforesaide, this that followeth, viz.**

**The broad almanack; that is to say, the same to be printed on one syde of a sheet, to be sett on walls, as usuallie it hath bene.**

**Mr. John Daye, printer, hath yeilded to the disposition and purpose aforesaide, these bookes following, viz.**

**Calvin upon Daniell.**—Pilgrimage of princes.—The jewell of joye.—Principles of religion, by Becon.—Dering's sermons in the tower.—Practise of prelatts.—Cosmographical glasse.—All the prayer books, which Henry Denham had from Mr. Day.—Pete. Martyr on the Judges.—Peter Martyr on the Romanes.—Poor man's librarie.—Tindall's, Frythe's, and Barne's workes.—Becon's whole workes.—Bullinger upon the Apocalips.—Letters of the martyres.—Calvin's cathechisme, in sixteens.—Image of God.—Image of nature and grace.—Reliques of Rome.—Hawes's examinations.—Calvin's sermons upon Ezechias.—Pomander of Prayers, in octavo.—Governance of vertue, in octavo.—Governance of vertue, in sixteens.—Ascham's schole-

master.—Ascham's affaires of Germanie.—Saxon lawes.—Canons in English.—Vita et mors Juelli.—Articuli religionis.—Epistola Gildae.—Sylogisticon.—Drant in ecclesiasten.—Forrest of histories.—A dialogue of Mercurie, and the English souldier.—Astronomers game.

Mr. Newberye, wardein, and Henrie Denham, assignes to execute the privilege, which belonged to Henr. Bynneman, deceased, have yeilded to the disposition and purpose aforesayde, these bookes following, viz.

The breife chronicle in the volume, or sise, called, decimo sexto. Provided allwayes, that all additions, which hereafter shall be putt to the same, and any other chronicle, that shall be sett forthe in the same, or lyke volume or size, shall be printed, and set forthe in the lyke breife order, and forme, that the saide boke in decimo sexto, allreadie extant, is of. And all controversies, that may arise towching the saide booke, or addition, or alteration of, or to the same, or towching any other chronicle, that shall come forthe in this volume, or size, are submitted, and allwayes shall be submitted, and referred to the ordering and determinacion of the master, wardeins, and assistants for the tyme being, or the more part of them.

Item, all these bookes and copies following, or so manye of them, as shal be found to have belonged to the saide Henrye Bynnemen, viz.

*Quarto.*—Musculus common places.—Cornelius Agrippa of the vanitie of sciences.—Digge his Straticos.—Arte of shooting in great ordinance.

*Octavo.*—The Spaniards lyfe.—Booke of Gardening.—Colloquia Erasmi.—Exercitatio linguae Latinae.—Confabulationes Hessii.—Justini historia.—Virgillii opera.—Sententiae pueriles.—Psalmi Roffensis.

Mr. Newberye, now wardtein, in his owne right, and of his owne copies, doth yeild to the disposition and purpose aforesaid, as follows, viz.

Bullinger's decades, now readie to print. Allwayes provided, that the printers of it shall give certeyn leaves, that he lacketh.—Mr. Cooper's postill, when Mr. Newberye hath solde those of the former impression, which he hath in his hands, being under an hundred bookes. And then he will procure the quires to enlarge it.—Panoplie of epistles, when he hath solde those he hath of the former impression.—Chronicle of ten emperours of Grecia, when he hath solde those he hath.—Galeteo of good manners, Life of Serving men, Googe's songs and sonnetts, now ready to print.—Perambulation of Kent, allinoste readie to print.

Item, The said Henrye Denham hath yeilded these bookes following :

Pasquin in a trauunce.—The hoppe gardein.—Ovid's metamorphosis.—The courtier.—Cesar's commentaries in English.—Ovid's epistles.—Image of idlenesse.—Flower of friendship.—Schole of vertue.—Gardiner's laborynth, Demosthene's orations.—Two or three of Seneca's tragedies.

A true Copy of the original Record remaining in the Rolls Chapel, of Letters Patents granted to the Company of STATIONERS, on the 8th day of March, 1615, being the 13th year of King James I. for the Sole Printing of Primers, Psalters, Psalms both in meter and prose, with or without musical notes; Almanacks, &c. in the English Tongue: and the A<sup>c</sup>, B, C, with the Little Catechism, and the Catechism in English and Latin, &c. by Alexander Nowell; for the Help and Relief of the Master, Wardens, and Commonalty, and their successors for ever. Examined by Henry Rooke, Clerk of the Rolls.\*

JAMES, by the Grace of God, &c.

To all Prynters, Booksellers, and all others to whome these Presentes shall come,

GREETING.

I. WHEREAS our dear sister Elizabeth late queen of England by her letters patents under the great seal of England, bearing date at Westminster the 26th daie of February, in the 33rd of her late reigne, did of her especial grace, certaine knowledge, and inere motion, graunt and give licence and privilege unto her well beloved subject Verney Alley, gentleman, and to his assignees in reversion, for the terme of thirty years, to commence and begin immediatelie from and after the death and decease of John Daie and Richard Daie his sonne, by himself or by his assignees to imprint or cause to be imprinted the Psalms of David in English meetre, and notes to singe them; The A, B, C, with the Little Catechism and the Catechism in Englishe and Latine, compiled by Alexander Nowell, with all other bookes in Englishe or Latine, which the said Alexander Nowell before that had made or hereafter should make, write or translate, and had or should appoint to be printed by the said Verney Alley or his assignees; and also all such other bookes whatsoever as the said Verney Alley should imprint, being compiled, translated and set forth by anie learned man at the procurement, costs and charges of the said Verney Alley, so that no such booke or bookes should be repugnant to the Holie Scripture, or the laws or orders of this realme, as in, and by the same letters patents maie appear; which said letters patents the administrators and assignes of the said Verney have assigned and sett over unto certaine persons in trust to the use of the master and keepers or wardens and commynaltie of the arte or mystery of Stationers of the cittie of London and their successors.

II. And whereas also by our letters patents under our great seal of England, bearing date at Harfields the 29th daie of October, in the 1st year of our reigne of England, France and Ireland, and of Scotland the 37th, it is mentioned, that was, for the helpe and releife of our lovyng subjects beinge of the corporacion of the master and keepers or wardens and commynaltie of the arte or mysterie of Stationers of the cittie of London, and theire successors, of

\* There was a previous grant to the same purpose, Oct. 29, 1603, 1 James I. but which was surrendered upon this second grant being made (see Art. III).

oure special grace, certaine knowledge and meere mocion have given and graunted full power and authoritie, priviledge and lycence unto the saide master and keepers or wardens and comynaltie of the mysterie or arte of Stacioners of the cittie of London and to their successors for ever to imprint or cause to be imprinted all manner of booke and bookes of Primers, Psalters and Psalms in meetre or prose with musical notes or without notes, both in great volumes and in small in the Englishe tongue, which then were or at any time after that should bee sett forth and permitted by us, our heirs or successors or by any other person or persons thereto by us authorised, or to be authorised to be had, used, read or taught of, by or unto our lovinge subjects throughout our realme of England by whatsoever name or names the same booke or bookes or anie of them were or shoulde be called (the Bookes of Common Prayer usallie reade in the churches of Englande, together with all bookes conteyned in the letters patents of the office of our printer graunted to Robert Barker and Christopher his sonne out of the said recited graunt alwaies excepted and foreprised) with prohibition to all other the subjects of us, our heirs and successors to print, utter or sell, or cause to bee printed, uttered or sould anie other booke or bookes of Prymmers, Psalters and Psalmes in the Englishe tongue (except as in the said recited letters patents is excepted) than such as shoulde bee by the master and keepers or wardens and comynaltie of the arte of Stacioners of the cittie of London or their successors printed or cause to be printed accordinge to the true meancing of the same graunte.

III. And where in and by our said recited letters patents it further mentioned, That wee of our more abundant grace, certaine knowledge and meere mocion for the better reliefe of the said corporacion of the master and keeper or wardeins and comynaltie of the mistery or arte of Stacioners of the cittie of London and their successors, did give and graunte unto the said master and keepers or wardens and comynaltie of the mistery or arte of Stacioners of the cittie of London and their successors, full power, priviledge and authority That they the said master and keepers or wardens and comynaltie and their successors should and might at all times, and from time to time for ever print and cause to be printed all manner of Almanacks and Prognosticacions what soever in the Englishe tongue, and all manner of bookes and pamphlett tendinge to the same purpose, and which were not to bee taken or construed other then Almanacks or Prognosticacions beinge allowed by the archbishopp of Canerbury and bishoppe of London, or one of them for the time beinge, or by suche other person or persons as they or either of them for the tyme beinge shoulde in that behalfe assigne or appointe, by what names or titles soever the same should bee entitled, named or called, as should be printed within the realme of Englande, with straight commandement and prohibicion to all and singular other printers, booksellers and all other officers ministers and subject whatsoever of us, our heirs and successors, that they or anie of them at any time or times after that should not printe or cause to bee printed anie of the said Almanacks, Prognosticacions or anie other Almanacks or Prognosticacions.

cions, bookes or pamphletts in the Englishe tongue, tendinge to the same or like purpose, and that mighte bee in anie wise construed and taken as Almanacks and Prognosticacions by what titles or addicions soever the same were or shoulde be intituled or named; nor buy, utter or sell, or cause to bee bought, uttered or sould anie other Almanacks, Prognosticacions or other bookes in the Englishe tongue tendinge to the same purpose, then suche onellie as shoulde bee printed by the saide master and keepers or wardens and comynaltie of the misterie or arte of stacioners of the cittie of London and their successors, as in and by the saide recited letters patents more plainelie appeareth, which saide recited letters patents by us graunted the saide master and keepers or wardens of the art or misterie of stacioners of the cittie of London have surrendered to us in our court of Chauncerie, and which wee have accepted.

IV. Now know yee that wee for the helpe and reliefe of the saide corporation of master and keepers or wardens and comynaltie of the arte or misterie of stacioners of the cittie of London and their successors, of our special grace, certaine knowledge and meere mocion have given and graunted, and by these presents for us, our heirs and successors doe give and graunte full power, authoritie, priviledge and licence unto the saide master, and keepers or wardens and comynaltie of the misterie or arte of stacioners of the cittie of London and to their successors for ever, to imprinte or cause to bee imprinted all manner of booke or bookes of Prymmers, Psalters and Psalms in meeter or prose with muscalle noates or without noates both in great volumes and in small, in the Englishe tongue, which now bee or at anie time hereafter shall bee sett forth and permitted by us, our heirs or successors, or by anie other person or persons thereto by us, our heirs or successors, authorized or to bee authorized, to bee had, reade, used or taught of, by, or unto our lovinge subjects throughout our realme of Englande by whatsoever name or names the same booke or bookes, or anie of them are or shall bee called (The Booke of Common Prayer usuallie reade or to be reade in the churches of Englande, togesether with all bookes conteyned in the letters patents of the office of our printer graunted to Robert Barker and Christopher his sonne, other then the saide booke and bookes of Prymers, Psalters, Psalms in meeter or prose, Almanacks, Prognosticacions and bookes and pamphletts tendinge to the same purpose, which are not to bee taken or construed other then Almanacks or Prognosticacions, alwaies excepted and foreprised) anie priviledge or anie other order heretofore graunted or taken to the contrarie notwithstandinge: straightlie inhibiting and prohibiting all other person or persons whatsoever to printe, utter or sell, or cause to bee printed, uttered or sould, or to be brought into this realme from anie the partes beyonde the seas anie other booke or bookes of Prymers, Psalters and Psalms in the Englishe tongue (except before excepted) then suche as shall be by the master and keepers or wardens and comynaltie of the misterie or arte of stacioners of the cittie of London, or their successors, printed or caused to bee printed according to the true meaninge of this our present graunt and priviledge, upon paine of forfeiture of

all suche bookes, as they shall imprinte, utter or sell contrarie to the meaning hereof: The same booke and bookes so to be forfeited to be seised uppon and taken by the saide master and keepers or wardens and comynaltie of the mistery or arte of stacioners of the cittie of London and their successors to their owne proper use, benefitt and behoofe, and uppon such paines and penalties as may be inflicted uppon suche as contemne and infringe our commaundement royall.

V. Wherefore wee will and commaunde all and every the officers and subjects of us, our heires and successors, as they tender our fawoure and will avoid our displeasure, that they and every of them (if neede do require) doe aid and assyste the said master and keepers or wardens and comynaltie of the arte or misterie, of stacioners of the cittie of London, and their successors, in the due execution of this our graunte and lycence with effecte, accordinge to the true intent and meaning of the same.

VI. And further know yee that wee of our more abundant grace, certaine knowledge and meere mocion, for the better relief of the saide corporacion of master and keepers or wardens and comynaltie of the misterie or arte of stacioners of the cittie of London and their successors, of our special grace, certaine knowledge and meere motion have given and graunted, and by these presents for us, our heires and successors doe give and graunte unto the saide master and keepers or wardens and comynaltie of the misterie or arte of stacioners of the cittie of London, and their successors, full power, priviledge and authoritie that they, the saide master and keepers or wardens and comynaltie and their successors shall and maie at all times and from time to time for ever printe and cause to bee printed all manner of Almanacks and Prognosticacions in the Englishe tongue, and all manner of bookes and pamphletts tendinge to the same purpose, and which are not to bee taken and construed other then Almanacks or Prognosticacions, being allowed by the archbishoppe of Canterburie and bishoppe of London, or one of them for the time beinge, or by suche other person or persons, as they or either of them, for the time beinge, shall in that behalfe assigne or appointe by what names or titles soever the same shall be intituled, named or called, as shall bee printed within this our realme of Englande.

VII. Wherefore by these presents for us, our heirs and successors wee doe straitlie charge, prohibite and commaunde all and singuler other printers, booksellers and all others the officers, ministers and subjects whatsoever of us, our heires and successors, that they or anie of them at anie time or times hereafter shall not printe or cause to bee printed or brought from the partes beyonde the seas anie of the saide Almanackes, Prognosticacions or anie other Almanacks or Prognosticacions, bookes or pamphletts in the Englishe tongue, tendinge to the same or like purpose, and that maie be in anie wise construed and taken as Almanacks and Prognosticacions, by what titles or addicions soever the same bee or shall bee intituled or named, nor buy, utter or sell, or cause to bee boughte, uttered or soulded anie other Almanackes, Prognosticacions or other bookes in the English tongue tendinge to the same or like



purpose then, such onelie as shall bee printed by the said master and keepers or wardens and comynaltie of the misterie or arte of stacioners of the cittie of London, and their successors, uppon paine of forfeiture of all suche Almanackes, bookes, pamphletts and Prognosticacions as shall bee printed, bought, uttered or sould contrarie to the lymitacion and meaninge of these our letters patentees, and uppon paine of forfeiture of twelue pence for every Almanacke and Prognosticacion soe to bee printed, boughte, uttered or soulded, or imported, or brought into this realme from beyonde the seas; and alsoe uppon such paynes and penalties as maie bee inflicted upon such as contemne and infringe our commaundmente royall; all which saide forfeitures to bee to the use of us, our heires and successors.

VIII. And moreover by these our letters patents for us, our heires and successors wee doe will and commaunde all and singular our officers, ministers, and subjects whatsoever, as they tender our favour, and will avoide our indignacion and displeasure for the contrarie, that they and everie of them (if neede shall require) doe ayde and assiste the saide master and keepers or wardens and comynaltie and their successors, as well for searchinge of all suche person or persones offending therein, as in the due exercise and execution of this our present licence and priviledge with effect, and in all matters incident to the same, accordinge to the true meaninge of these presents.

IX. And further know yee that wee of our more ample grace, certaine knowledge and meere mocion for us, our heires and successors, doe by these presents graunte unto the saide master and keepers or wardens and comynaltie of the misterie or arte of stacioners of the cittie of London, and their successors, That the saide master, wardens and assistantes of the saide corporacion for the time beinge, or the greater parte of them (whereof the master of the saide corporacion, for the time beinge, to be one) shall have full and free licence, power and authoritie to constitute, ordaine and make from time to time such reasonable lawes, ordinances and constitutions, as to them or the greater parte of them (whereof the master of the said corporacion, for the time beinge, to be one) shall seeme good, profittable, honest and necessarie accordinge to their discrecions, for the good governmente and direction of the saide master and keepers or wardens and comynaltie and of their successors in, aboute or concerninge the due execution of these our letters patents.

X. And that the saide master, wardens and assistantes for the time beinge, and their successors, or the greatest parte of them (whereof the master of the saide corporacion, for the time beinge, to be one) soe often as they shall constitute, ordaine and make anie such laws, constitutions and ordinances, as is aforesaide, shall and maie impose, asseesse, ordaine and provide such paines, punishments and penalties, by imprisonment of body or by fines and amerciaementes, or by either of them, uppon all suche as shall offende against suche lawes, ordinances and constitutions, or anie of them, as to the saide master, wardens and assistantes and their successors for the time beinge, or the greater parte of them (whereof the master of the saide corporacion for the time beinge to be one) shall seeme necessary and convenient for the observa-

cion of the saide lawes, ordinances and constitucions, and the same fines and amerçiements from time to time and at all times hereafter shall and maie leaue, take and haue to the use and behoofe of the saide master and keepers or wardens and comynaltie and of theire successors without impedimente of us, our heires, or successors, and without anie accompte therefore to us, our heires or successors to bee rendered or made.

XI. All and singular which lawes, ordinancies and constitucions see as aforesaide, to bee made, wee will to bee observed under the paines therein conteyned. So alwaies that the saide lawes, ordinancies and constitucions be alreadie, or shall bee examyned and approved by the chauncellor of England, treasurer of Englande and cheefe justices of either benches of us, our heires or successors for the time beinge or anie three of them, and bee not contrarie or repugnant to the lawes, statutes, rights or customes of our realme of Englande, nor contrarie to the decree touching printers and booksellers made in the courte of Starr Chamber the three and twentieth daie of June in the eighte and twentieth yeare of the raigne of oure saide deere sister Elizabeth late queene of Englande.

XII. And wee alsoe do by these presentes confirme, approve and allowe all and every suche lawes, ordinancies and constitucions as by the master and keepers or wardens and comynaltie of the said misterie or arte of stacioners or anie of their predecessors have been constituted, ordeyned and made for the good governmente and direccion of the saide master and keepers or wardens and comynaltie and of their successors in, about or concerninge the due execucion of oure former letters patents graunted of the premises or anie of them: and which lawes, ordinances and constitucions have been examined and approved by the lord chauncellor of Englande, and by the chiefe justices of either benche for the time beinge under their handes and seales.

XIII. And for the avoideinge of all confusion which maie happen in and aboute the premisses, our will and pleasure is, and by these presentes for us, oure heires and successors wee do will and graunte, That the government, order and direccion of all affaires, matters and thinges concerninge the execution of this oure graunte and priviledge shall from time to time and at all times for ever remaine wholie and firmlie in the master, wardens and assistantes of the misterie or arte of stacioners of the cittie of London, and of their successors, and of the greater parte of them (whereof the master of the said corporacion for the time beinge to bee one.)

XIV. And we further will and graunte for us, oure heires and successors, that this oure presente graunte shall be good and available against us, our heirs and successors, notwithstandinge anie misrecitall or not-recitall of anie former graunte or grauntes of the premisses or anie of them to anie person or persons whatsoever; and notwithstandinge anie misnameinge, not true nameinge or not nameinge of anie of the premisses or of anie of them; although expresse mencion of the certaintie of the premisses or of anie of them, or of anie other giftes or grauntes by us, or anie our progenitors or predecessors to the saide master and keepers or wardens and comynaltie

heretofore made in these presentes, is not expressed; or anie other or former graunte by us or anie our progenitors heretofore had, made or done, or mencioned to bee had, made or done to anie other person or persons whatsoever or anie statute, acte, ordinance, provisions, proclamacion or restraunte to the contrarie thereof had, made, ordeyned or provided or anie other matter, cause or thinge whatsoever to the contrarie notwithstandinge. In Witness, &c. Witness our self at Westminster the eighte daie of Marche.

Per Breve de Privato Sigillo, &c.

I shall conclude this recitation of Charters, Decrees, Grants, and Privileges, giving monopolies of the labours of the Press to various bodies and individuals, with a curious note upon the subject, by Mr. Rowe Mores, copying all his quaintness of style and printing:—

Pleasant enough it is to contemplate the gradations by which the dispersion of knowledge amongst the people hath been effected,—*en et ecce!*

By restraints on the *founders*—by restraints on the *printers*—by exclusive patents for making *paper*—by exclusive patents for printing *Bibles, testaments, and comm. pr. books. necnon omnes libros quoscunq; quos in templis hujus regni uti mandavimus aut postea mandab.*—a lumping patent!—for the *Bible with annotations*—for the *N. Test.*—for *psalters*—for *primers*—for *catechisms*—for *prayer-books*, and, to bring devotion to it's focus, for “*living-voice of metre-psalm.*”

For the *Pandect*—for the *statutes*—for *statute-books, acts, proclam. &c.*—for all manner of books touching the *comm. law.*

For *Lat. Greek and Hebr.*—for *dictionaries*—for *grammars*—for *accidences*—for the *Criss-cross-row*—for *school-books* generally.

For *Maps and charts*—for *maps, charts, and plots of England and Wales*—for all manners of books or tables touching *cosmography, geography or topography.*

For *Musio*—for *ruled paper for music*—for *songs.*

For *almanacs*—for *almanacs and brief chronicles*—for *single books.*

And lastly, when entireties were all exhausted, by exclusive patents for things printed on one side of a sheet or of any part of a sheet of paper—By the charter to the *Comp. of Stationers*—by taxes upon the *Universities* and to close the whole by a sweetener to authors of a lease for years of their own works.

Not but that indulgences of some sort were requisite in the infancy of the art “when there were but few books and few printers within this realm which could well exercise and occupy the science and art of printing,” but these were granted upon good consideration, the encouragement of a newly-invented “*font*,” which opened the hidden mine of knowledge to a besotted world. yet were they few, and to endure but a short time. *Grafton's* patent was for three years only, for the printing of *Coverdale's bible.* afterwards they

became numerous as briefs for fire and water, high winds, hail storms, and thunder showers; tenants at rack-rent and burthened with numerous poor. and for any other sundries which packed *secund. artem* may be strained to the dam. of £ 1000 and three-half-pence, and bring grist to the *Ch.* and *Staff.*

When the people began to emerge out of darkness into light, and to show a desire for instruction, they were soon taught to pay for their curiosity by these shameful patents, by which the most necessary books were monopolized, and first of all those which first of all should have been privileged.

But these patents and monopolies produced musitations and grumbings, and a petition from the inferior printers to the privy council against them; setting forth that they were contrary to law, and that no such ought to be granted.—and they affirmed that they might and would (and so indeed they did too) print any lawful book notwithstanding any commandment of the queen.—The House of Commons took the matter into consideration, and the patentees, the richer printers, making a virtue of necessity, deemed it expedient to toss a cade to the whale, and to yield to the *Comp. of Stat.* in 1585 certain books towards the relief and maintenance of the poorer.—here's a list of some :

By Barker the Queen's printer,—The *N. Test.*—the *paraphr.* of *Erasm.*—the 2 vols. of *homilies*—the *articles of religion.*

The Queen's *injunctions.*—all "*pro templis,*" and to be purchased by every parish in the kingdom.—but mark, it was the profit only of the *N. T.* which Barker relinquished, with a proviso that he printed them himselfe; and with another proviso that he retained some for secret services. yet this was in the time of *Q. Eliz.* and these books the beginning of the reformation scarce then completed.

Tottel, the law-printer, had more in him of the wisdom of the serpent.—he kept his law-books to himself, and yielded *Dr. Wilson upon usurie*, and the *sonnets of th' earle of Surrey.*

The *Warden*,—an *almanac to be stuck on walls.*

Another,—*Calvin upon Daniel*, *The practice of prelates*, and *The image of God.*

Another,—*Agrippa of the vanitie of sciences*, and *Sententiæ pueriles.*

Another,—*The art of rhetoric*, *The courtier*, *The flower of friendship*, and *The image of idleness.*

But most of them with restrictions and reservations yielded unwillingly the remainder in fee of a squeezed orange. for *HOMO HOMINI*,—without a metaphor!

Other examples numberless might be given, but we content ourselves with two of recent date because we are all acquainted with the plunder.

Baskett, the patentee for bible printing in *Engl.* having besides obtained a lease of their printing-house from the Univ. of *Oxf.* and having also as he thought secured the printing-h. at *Edinburgh*, immediately levied upon the populace an advance of £60 *per cent.* on *bibles* and *comm. pr. books*, raising an enormous tax upon the people for reading the *scriptures*, and for learning to

"*pray by rote upon the book.*" and this is what is called *religion*. he imposed upon the simple folk at his own price books printed on bad paper and worse letter.—for 11d. the duty charged by *government* on a ream of paper he charged to the people 11s. so they were taxed *this way* and *that way*, yet the assigns of *Moses* had no part of the gains.

More moderate were *The Comp. of Stat.* who for the additional 1d. charged upon *almanacs* charged to the people no more than 3d.—such are the effects of charters and patents granted to leeches. and to such leeches only be they granted as to *Rock* and others who are panders for the devil.—but why are the people such fools?—*comm. prayer* and *scripture* they may have for their *tythes*—for *almanacs* they may revive *The clogg*,—or there is a vagabond *Israelite* who sells "*Perpetual almanacs that lasts for ever.*"

But of *Baskett* more is to be said, that not content with *England*, he was for extending his monopoly into *Scotland* where was a patentee under like powers for *Scotl.* as *Bask.* for *Engl.* but *Bask.* calling himself *King's Printer for Gr. Britain* insisted upon vending his books in *Scotl.* under *The treaty of Union*, but that *Watson* the patentee for *Scotl.* an ingenious man, should not under the same *Treaty* vend his books in *Engl.*—this produced a contest, and the case was published at *Edinb.* 1720. 4to.—*Rowe Mores*, p. 77, &c. note.

AFTER the Grants of Incorporation were obtained, it was necessary to raise a capital for carrying on the business thus vested in the Company. The sum of £.14,400 was then fixed upon to be raised by three descriptions of stock, as follows:—

|                                                                                                                  |          |    |    |
|------------------------------------------------------------------------------------------------------------------|----------|----|----|
| FIRST CLASS.—For the Master, Wardens, and Court, 15 shares of £.320 each (called "Assistants' Shares") . . . . . | £.       | s. | d. |
|                                                                                                                  | 4,800    | 0  | 0  |
| SECOND CLASS.—For the Livery, 30 shares of £.160 each (each denominated "A Livery Share") . . . . .              | 4,800    | 0  | 0  |
| THIRD CLASS.—For the Yeomen, 60 shares of £.80 each (each denominated "A Yeoman's Share") . . . . .              | 4,800    | 0  | 0  |
| TOTAL . . . . .                                                                                                  | £.14,400 | 0  | 0  |

After some time, these shares being found too heavy for the yeomanry, half of them (*viz.* thirty), were divided into half

yeoman's shares, and denominated \*£.40 shares; so that the third class then consisted of thirty £.80, and sixty £.40 shares. However, the gradual advances of the trading speculations of the Company, chiefly by the additional stamp duty imposed upon Almanacks, requiring a proportionate augmentation of capital, various shares have been added, till the capital has been increased to £.41,280 in 336 shares, which paying a dividend of 12 and  $\frac{1}{2}$  per cent, the total amount annually divided will be £.5,160; as will be seen by the following table:

| Number of SHARES. | DENOMINATION.                            | CAPITAL. |        | Annual Dividend (Each Share 12½ per Cent. | TOTAL AMOUNT OF ANNUAL DIVIDEND. |
|-------------------|------------------------------------------|----------|--------|-------------------------------------------|----------------------------------|
|                   |                                          | £.       | £.     | £. s.                                     | £.                               |
| 20                | Assistant Senior, at 400 <i>l</i> . .... | 8,000    | - -    | 50 0 }                                    | 1,720                            |
| 16                | Do. Junior, at 320 <i>l</i> . ....       | 5,760    | - -    | 40 0 }                                    |                                  |
|                   |                                          |          | 13,760 |                                           |                                  |
| 40                | Livery Senior, at 200 <i>l</i> . ....    | 8,000    | - -    | 25 0 }                                    | 1,720                            |
| 36                | Do. Junior, at 160 <i>l</i> . ....       | 5,760    | - -    | 20 0 }                                    |                                  |
|                   |                                          |          | 13,760 |                                           |                                  |
| 40                | Yeomanry Senior, 100 <i>l</i> . ....     | 4,000    | - -    | 12 10 }                                   | 920                              |
| 42                | Do. Junior, 80 <i>l</i> . ....           | 3,360    | - -    | 10 0 }                                    |                                  |
|                   |                                          |          |        |                                           |                                  |
| 80                | Half-Yeomanry Senior, 50 <i>l</i> . ..   | 4,000    | - -    | 6 5 }                                     | 800                              |
| 60                | Do. Junior, 40 <i>l</i> . ..             | 2,400    | - -    | 5 0 }                                     |                                  |
|                   |                                          |          | 13,760 |                                           | 1,720                            |
| 336               |                                          |          | 41,280 |                                           | 5,160                            |

The privilege of holding the stock-shares is fairly acquired by rotation, unless forfeited by contumely in refusing to abide by the mode which will be hereafter explained, of choosing, or fining for, the renter warden; in about two years after he has thus served or fined, the young liveryman is called upon for £.40 towards stock, or a half yeomanry junior share; as also, six pounds and six pence for fees; immediately upon the payment of which he comes into his share of dividend, not subject to either increase or diminution, viz.: £.5 per annum. Time for payment of the £.40, by four instalments, is given. If a few years more he is called upon to hold an augmentation of £.10, making a half-yeomanry senior share, or £.50, paying a dividend of £.5 5*s*. per annum.

In about eighteen years after first admission he gets, by paying £.30 more, a yeomanry junior share, or £.80, producing an annual dividend of £.10. Thus, as vacancies occur by the death

of his seniors, he acquires the higher classes of stock; a very fair principle, and most impartially acted upon; but the court reserve to themselves the privilege of calling only those to join their select body, who, from connexion with the trade of the Company, or whose respectability of life and convenient means of attendance, they deem most fit associates; it is very proper that some such selection should be made, the only question would be, whether, since the rota of seniority is abandoned, the selection of their governors should not lie with the Livery themselves. It has been thought so in former times, and acted upon, the particulars of which I shall give a few pages hence.

The income from the capital thus advanced continues for life; and if the member be a married man, and die, leaving a widow, *to whom he by will bequeath his stock*, she will likewise be intitled to receive the benefits arising from the same as long as she live; and will also possess the right of giving the principal by will to any person or persons she may think proper, unless previously disposed of by her husband's will. Thus, Mrs. Beata Wilkins bequeathed her £.320 *share* to the company, which amount was laid out, &c. (see p. 279.) But in case a husband die intestate, or omit to bequeath the stock to his widow; in a direct manner, she will not be intitled to any advantage arising from the continued dividend for her life of 12½ per cent, but the principal of such stock, goes immediately to the next heir; nor, should a widow who has interest in this company marry again, will her husband be intitled to the profit of the share she previously had in the concern, but another person will be elected in her place, who, as soon as he is chosen, is required to pay the principal stock held by such widow, to her husband, or some person duly authorized by him to receive the same; and a similar course is pursued in all cases where stock is required to be transferred from one person to another.

A part of the income of the Stationers' Company arises from certain lands in the province of Ulster in Ireland. In the beginning of the reign of James I, a considerable part of this province was vested in the crown by an act of attainder, against some Roman Catholics of distinction, who had rebelled: and soon

afterwards a project was suggested by the earl of Salisbury, lord high treasurer to the king, for establishing a Protestant colony upon the forfeited estates. This scheme was approved of; and in 1608, the king, with a view to the formation of such an establishment, applied to the city of London, and offered to grant the citizens a great part of the forfeited estates as an inducement for them to undertake to carry the proposed plan of settlement into effect. The citizens in consequence undertook the plantation of the district; and king James, on the 29th of March, 1612, granted them a charter to authorize them, as a company, to be selected from the corporation, by the style and title of "The Irish Society," to occupy and possess the lands in question, which were divided into twelve parts. The total amount which had been disbursed by the city in completing this undertaking was £.40,000; and this sum was also divided into twelve shares, to correspond with the number of parts into which the lands had been divided; each share amounting to £.3,333 6s. 8d. The several corporation companies that contributed to the colonizing of this Irish province, did not each subscribe equal portions of capital towards defraying the expenses; but, in order to make up the amount of each twelfth share of the whole, namely: £.3,333 6s. 8d., they united under the twelve principal companies of the city, namely: Goldsmiths', Grocers', Fishmongers', Ironmongers', Mercers', Merchant Tailors', Haberdashers', Clothworkers', Skinners', Vintners', Drapers', and Salters', in such a way as to conveniently regulate their respective shares in the expenses incurred; and according to the extent that each separate company had embarked in the proceeding. This arrangement will be better understood by the following example, by which it will be seen that the Stationers' Company came into the list with the Skinners', as principal . . . £.1,963 0 0.

|                         |     |   |   |
|-------------------------|-----|---|---|
| Stationers' . . . . .   | 520 | 0 | 0 |
| White Bakers' . . . . . | 480 | 0 | 0 |
| Girdlers' . . . . .     | 370 | 0 | 0 |

One twelfth share of the whole disbursement . . . £.3,333 0 0

The estates were then conveyed by the Irish Society to the companies, according to lots drawn; and the management of the



respective revenues of each division still remains in their hands. The cities of Londonderry and Coleraine, with the lands, woods, ferries, and fisheries attached to these cities, not being susceptible of division, remained an integral property of the Irish Society of the city of London,\* under whose management all the unallotted emoluments were left, and who became accountable to the companies before mentioned, for the nett proceeds of the rents and income of all kinds.

Thus did the several joint companies become absolute *lords* of the confiscated lands, unencumbered with any farther charges or acknowledgments than such as the original compact between the king and the corporation of London in 1609 stipulated, and many of them have reaped pretty good profits from this speculation of their forefathers. It would not, however, be compatible with a treatise, definitive in its purpose as this is, to digress into general remarks upon the difference of policy by which the twelve different bodies have been actuated: I shall, therefore, only give an instance, in speaking of the renewal of the Stationers' Company (which it will be recollected is a subordinate member of that co-partnership united under the Skinners'), of the extraordinary emoluments which are, at the present time, derived by the shares in these estates. It has been already stated that the Skinners' Company, with the Stationers', White-bakers', and Girdlers' jointly funded, in different 'proportions, the sum of £3,333 6s. 6d. The Skinners' estate, which is situate near the city of Londonderry, was, about the year 1803, let on lease to Mr. Ogilvie, or Ogilby, a linen-factor of Dublin, who paid down a fine or premium of £25,000 for his lease, independent of the annual rent fixed by the contract. Of this fine alone, the proportion which accrued to the Stationers' Company for the original advance of its £540, would be £4,050; and each subscribing company would share according to its proportion of the £3,333 6s. 8d. first advanced.†

\* The Irish Society is elected annually at the Court of Common Council next following the second day of February. Those members of the corporation only are eligible who are of the livery of the twelve companies.

† Though the temptation to enrich, in this sort of way, their coffers, has prevailed, for the most part, over a more liberal line of policy, yet some few companies as the terms of leases expired, kept their allotments in their own

The government of the Company of Stationers is, by their charter (see p. 247), vested in the master, two keepers or wardens, and the commonalty,\* who are ordained in the first charter to

hands for the benevolent purpose of improving the condition of their tenantry; and as an instance of the more laudable system, and the happy effects that result from their philanthropic mode, it is but fair to briefly advert to the plan of economy adopted by the Company of Drapers.—It appears from the reports of various deputations sent over by this company in the years 1817, 1818, 1819, and 1820, with a view to inquire into the state of their portion of the settlement, in order to ameliorate its condition, that, in a few years, a miserable and degraded peasantry has been brought into a rapid course of civilization. The schedule of their rentals now lying before me, appears to have been divided into various classes of property; the first comprising those *Tukes* under 5*l.* a year, then those from 5*l.* to 10*l.*, and on from 10*l.* to 15*l.*, and from 15*l.* to 20*l.*, and so on upwards. Certain conditions are then offered to the several classes of tenants, which enable them to hold, *immediately, under the proprietors*, such tenements and portions of land as may suit their respective conditions in life; or to which the industrious may aspire—schools have been established for the education of all who may be willing to receive it—edifices for public worship have been erected—medical asylums for the poor founded—corn-mills built, and let at fair rents, under stipulations to prevent undue exactions from the indigent—markets and fairs (not meetings of a mere idle and dissolute kind, but for the convenience of traffic) have been promoted—inns have been erected where accommodations of that sort had never before existed. The improving of the roads has been so regulated as to consult the most advantageous appropriation and general employ of persons wanting that sort of labour. And the general administration of the local offices has been prudently reformed in all their districts, so that this company has now the high gratification of beholding their little colony, consisting of about *twelve thousand* inhabitants, approaching, by rapid strides, to a degree of civilization which will render it *an Oasis in Mid-Afric.*”

\* Mr. Nichols says, “and a court of assistants;” but no such words are to be found in any one of the charters or renewals. The *assistants* were therefore created by one of those “ordinances, provisions, and laws,” which by clause V. of the first charter, they were empowered to make. These bye-laws are, however, kept from the commonalty: they have nothing to do but to obey them. The bye-law under which the present mode was established, is as follows: “It is likewise ordained that the full and absolute power of nomination, and election of master, wardens, and assistants, members of the *livéry*, and of all other officers of the said society, shall always be and remain as usually heretofore hath been, only in the master, wardens, and assistants of the said society; or the major part of them in a court or courts of assistants assembled; in which nomination and choices they shall observe the ancient ways, time, and method of nomination and election which have heretofore

have perpetual succession, &c. The powers granted to the company by these charters will be seen to be of such a nature as would not be very fit to be acted upon in the present times. They had the rights of the inquisition itself over all literary compositions—might search houses for any books which *they* deemed obnoxious to the state or *their own interest*—might enter, as often as they pleased, any place, shop, house, chamber, or building, belonging to any stamper, printer, binder, or seller of any manner of books—might seize, take away, have, burn, or convert to their own use, whatever *they should think* was printed contrary to the form of any statute, act, or proclamation, made or *to be made!* And that these odious privileges were at one time acted upon may be concluded from a charge made in the Company's accounts for the year 1591. "Item, paid for charges of search dinners, 10 times, at 3s. 4d. = 33s. 4d."

In 1762 a schism also occurred among the members, headed by a type-founder and printer, Jacob Ilive. He called a meeting of the Company for Monday the 31st of May, 1762, being Whit-monday, at the Dog Tavern on Garlick-hill, to "rescue their liberties" and choose master and wardens. Ilive was chosen chairman for the day; and standing on the upper table in the hall, he thanked the freemen for the honour they had done him—laid before them several clauses of their two charters—and proposed Mr. Christopher Norris, and some one else, to them for master, the choice falling upon Mr. Norris. He then proposed, in like manner, John Lenthall, esq., and John Wilcox, gent., with two others for wardens, when the two first nominated were elected. A committee was then appointed by the votes of the common hall, to meet the first Tuesday in each month at the Horn Tavern, in Doctors' Commons, to inquire into the state of the Company; which committee consisted of twenty-one persons, five of whom (provided the master and wardens were of the number) were empowered to act, as fully as if the whole of the committee were

been observed and used in the said society." Whether this bye-law is exactly consonant to the charter itself, might, perhaps, if any good were likely to result from it, admit of a question. Neither is there mention made in the charter of "renter-wardens:" nor of the liberty of benefiting the stock every year by an anomalous mode of choosing them. This bye-law was made sometime about the year 1682.

present. July the sixth, being the first Tuesday in the month, the newly-elected master, about twelve o'clock, came into the hall, and being seated at the upper end of it, the clerk of the hall was sent for and desired to swear Mr. Norris into his office; but he declined, and Mr. Ilive officiated as the clerk in administering the oath. A boy then offered himself to be bound; but no warden being present he was desired to defer until next month, when several were bound; some freemen made; and others admitted on the livery; one of whom, at least, has frequently polled at Guild-hall in contested elections.

I do not find that any particular notice was taken of these proceedings; or of "this rebellious election of a master and wardens," as Mr. Nichols calls it in his Index.—Ilive was somewhat disordered in his mind. He was author of several treatises on religious and other subjects. He published in 1733, an oration to prove the plurality of worlds; that this earth is hell; that the souls of men are apostate angels; &c.—For one of his pamphlets he was confined two years in Clerkenwell Bridewell. Previous to calling the meeting just described, he published a pamphlet on "The Charter and Grants of the Company of Stationers; with observations and remarks thereon;" in which he recited various grievances, and stated the opinions of counsel upon several points. I have a copy of this pamphlet now lying before me, the twentieth page of which concludes with the line,

*Excudebat, edebat, donabat., Jacob Ilive, Anno M.DCCLXII.*

Those who have been called on the court succeed in rotation to the higher offices of warden and master; but vacancies arising in the court are filled up by the court itself, according to seniority of the livery, unless some particular reason interposes to the contrary.†

\* Gough's British Topography, i, 597, 637, and Nich. Anec. i. 311.

† It may be also observed, *en passant*, that an alderman's gown is a sure passport to the Court-list. Any member of the Company who receives from his fellow-citizens that honourable distinction, is, as a matter of course, worthy of being called. He has to treat the Company with a dinner; and then takes his seat at the board for life. But the honour is rather barren, as this adventitious elevation in the Company does not entitle him to hold any more stock than he might be previously entitled to possess.

The trading concerns are managed by a regular committee of nine members; viz. the master, the two wardens, and six other stock-holders, who are annually chosen and are generally re-elected: but in case of a vacancy by death, or being called on the court, an election takes place, conducted in the following manner. The livery (stock-holders) are summoned to elect; they meet in the stock-room, are called into the court-room, and charged by the master with the duty they have to perform; they then return to the stock-room and choose six, whose names are carried to the court—out of the six chosen by the livery, the court selects one; the livery-men are then called in, and informed upon whom the choice of the court hath fallen. Annual election is practised, as far as the form goes,—but an attempt to supplant the sitting members would be futile. The duty of renter-warden is to attend on the first Tuesday in every month, to collect the quarterage; there are two of these officers, and they are chosen annually. As the mode of appointment of renter-warden is somewhat out of the common way, and rather a novel mode of allowing a man the choice of three things, namely, whether he will *fine*, or *serve*, or be *put in rotten row*, I shall attempt a brief detail of this piece of civic dexterity. Let it be first premised, that *the fine* to excuse from serving is TWENTY-FOUR POUNDS, and the expense incurred, if you are chosen to serve, is about the same sum. From eight to sixteen of the junior livery-men are called upon, on these occasions, that a choice may be made. Upon appearing before the court, they are severally asked, “Do you wish to *serve* or *fine*, or *be passed over*? Some, of course, wish to be excused serving, and prefer paying the fine, not being willing to bar all future privilege or profit; but by far the greater number are desirous to serve, because it is the means of an introduction to the society of those most eminent in the profession to which theirs is allied. Well, the whole number having been thus ceremoniously offered *their choice*, and having given their answers and retired, two upon whom the court have pitched, and the selection of whom, from canvas made before-hand, can usually be very surely anticipated, are called in to be informed of the honour done them, in being appointed to serve, and all the remaining fourteen, *volens-volens*, are told “that they are *fined* the twenty-four pounds, to which is added £1.5s.

for fees!\* If they do not pay such fine, no chance for future election remains open,—they are placed in what is termed *rotten row*; that is, immediately below the renter-wardens for the time being, and before those next in turn to be called to serve, where they must remain all their lives, without the privilege of *holding stock*, without being allowed to share in the profits of the Company's trade or revenues, or the chance of ever arriving at court honours. No opportunity of redemption can ever occur;† and many who consider that their prospects in trade can receive no benefit from a future connexion with the Company, and who can apply their twenty-five pounds to a better purpose, voluntarily enter this independent list, which may be known by its being placed after a blank line, under the names of those who last served renter-warden, and between those names and the names of such as are next in succession to be called to this *choice* of office.

The expenses on entering and going through the several gradations of the Company are as follows :—

|                                                                    | £.  | s.  | d.  |
|--------------------------------------------------------------------|-----|-----|-----|
| Binding Apprentice—Stamps for Indentures, if no premium be given   | ... | ... | ... |
| Fees                                                               | ... | ... | ... |
| Court-room Fee, for which a Bible is presented to the Apprentice   | ... | ... | ... |
| When out of time, Making Free                                      | ... | ... | ... |
| Admission to the Cloathing†                                        | ... | ... | ... |
| Fees                                                               | ... | ... | ... |
| Each Yeoman of the Company has to pay a Quarterage to the Funds of | ... | ... | ... |
| Each Livery-man                                                    | ... | ... | ... |
| The Annual List is an expected, but optional, Fee to the Beadle of | ... | ... | ... |

\* The receipt for the fine given both to those who *wish to serve* and those who *wish not to serve* is in form as follows :—

Stationers' Hall :  
 Received the ... of ... the Sum of  
 twenty-four Pounds, for his Fine on being excused serving the Office of  
 Renter-warden of this Company for the Year ensuing.  
 Signed, ... Warden.  
 £.24. Fees £.1 5s.

† This was formerly 20*l.* but the company increased so rapidly that it was thought prudent to increase the livery-fine, for the sake of keeping the society more select, to 50*l.*

Two general dinners in the year is all the livery get for these fees; namely, the Summer, or Venison Dinner, as founded by Mr. John Sweeting (of which see hereafter), and the Lord-Mayor's-Day Dinner, given nominally by the renter-wardens, who pay £.24 towards the expenses, as stated in p. 276, the remainder being defrayed out of the Company's funds.

The List of Charitable Donations and Benefactions lately published affords much curious information: I, therefore, subjoin an abstract of it.

*Abstract of the Charitable Donations in the Disposal of the Court of Assistants of the Worshipful Company of Stationers.*

Mr. WILLIAM LAMBE, in 1567, gave an annuity of 6*l.* 13*s.* 4*d.*, for perpetual relief of the poor in the parish of St. Faith.

Out of this annuity the Company pay 6*s.* 8*d.* for a sermon at St. Faith's, on the 6th of May; and also give weekly to twelve poor men or women, six of whom must be free of the Stationers' Company, one penny in money and one penny in bread; the remainder, 1*l.* 2*s.* 8*d.* to be applied towards one of the Company's dinners.

Mr. Lambe also gave to six of the poorest men and six of the poorest women of the parish of St. Faith a good frieze gown. The sermon is still preached, agreeably to the will of Mr. Lambe, on the 6th of May, when the twelve pensioners are regularly required to attend and receive their gowns.

Mr. WILLIAM NORTON, Mr. JOHN NORTON, his nephew, and Mr. GEORGE BISHOP, in the years 1594, 1610, and 1612, left various legacies and gifts to the Company, which, as they are fully stated in pages 129, and 135-6 of this volume, I shall not repeat here.

Mr. CHRISTOPHER MEREDITH, in 1655, gave 10*l.* a-year, to be paid in quarterly pensions to the poor of the Company.

Mr. JOHN SWEETING, gave his *four score pound share* of the English stock; a rent of 10*l.* a-year from the tithes of Dodington, in Northumberland, and another rent of 10*l.* a-year, from the tithes of Chutton, in the same county; directing that out of the first year's receipt 10*l.* be laid out in something "to preserve his Memorial in the Company;" which was "bestowed on a silver cup, college-fashion, for the preservation of his memory."

He also desired that 6*l.* should be expended on two dinners (3*l.* for each dinner) for all the bachelors that are booksellers free of the Company of Stationers; shopkeepers of themselves in the city of London. After the first year the annual sum to be thus applied: to the master 10*s.* for a pair of gloves, and 20*s.* to a godly minister, for a sermon to be preached on the 10th of August, or some day near it. With the residue a dinner to be provided, for the master, wardens, assistants, clerk, and such of the livery as should attend

at the church to hear the sermon: and hence is to be dated the ANNUAL VENISON FEAST.

MR. EVAN TYLER, in 1682, gave 7*l.* 4*s.* for a yearly collation.

In 1688, the sum towards a dinner from the legacy of Mr. Lambe 1*l.* 2*s.* 8*d.* was consolidated with the 7*l.* 4*s.*, to be expended at the Venison Feast.

MR. THOMAS PARKHURST, in 1712, gave 37*l.* to purchase annually 25 bibles, with psalms, to be given to the poor. Hence the custom of giving a bible to every apprentice when he is bound.

THOMAS GUY, esq. M. P. an eminent bookseller, and the munificent founder of the hospital which bears his name, gave to the Company, in 1717, 1,000*l.* "to enable them to add 50*l.* a-year, by quarterly payments, to the poor members and widows, in augmentation of the quarterly charity."

MR. THEOPHILUS CATER, in 1718, gave 1,000*l.* to the Company, on condition of their paying him an annuity of 50*l.* for his own life. After his death, 40*l.* to be thus disposed of: to the minister of St. Martin's, Ludgate, for a sermon, 1*l.* 10*s.*; to the reader, 5*s.*; to the clerk and sexton, 2*s.* 6*d.* each, 5*s.*; to fourteen poor freemen of the Company, 14*l.*; to ten poor men of St. Martin's, 10*l.*; to ten poor men of Christ-church, 1*l.* each. The remainder, (being 4*l.*) towards a dinner for the master, wardens, and assistants.

MR. DANIEL MIDWINTER, in 1757, gave 2*l.* to be applied towards the expense of Cater's dinner, on the first of December. To this dinner 3*l.* a-year was added in 1772 by the will of Richard Brooke, esq.; and 30*s.* a-year in 1798 by that of William Gill, esq. alderman of London.

MRS. BEATA WILKINS, in 1773, gave the picture of Doctor Hoadly, lord bishop of Winchester, now in the Stock-room; and the interest and produce of all the money arising from her forty-pounds share stock (computed at 320*l.*) to be distributed, annually, amongst six poor men and six poor widows, not pensioners to the Company, in the month of December, before Christmas.†

WILLIAM BOWYER, Esq. in 1777, gave to the Company, "for the benefit of Printing," 2,000*l.* three per cent reduced Bank annuities, the dividends to be divided equally amongst three printers, compositors, or pressmen, to be elected from time to time by the Court of the Company, who, at the time of election, shall be sixty-three years old, or upwards, for their respective lives, to be paid half-yearly.

Also, 3,000*l.* four per cent consolidated annuities; the dividends to be divided for ever, equally, amongst six other such old printers, compositors, or pressmen, for their respective lives, to be qualified, chosen, and paid, in manner as aforesaid.

Also, 1,000*l.* three per cent reduced Bank annuities, the interest for the use of one journeyman compositor, to be paid half-yearly. He must be "a man of good life and conversation, who shall usually frequent some place of public

\* Mr. Cater received the annuity to Christmas 1719; and died soon after.

† The produce of the share was laid out in the purchase of 838*l.* 11*s.* 4*d.* five per cent navy annuities. The yearly dividend is 17*l.* 18*s.* 6*d.* To which the Court add 1*l.* 6*d.* to make the dividend to each annuitant 18*l.* 10*s.*



worship every Sunday, unless prevented by sickness, and shall not have worked on a newspaper or magazine for four years at least before such nomination, nor shall ever afterwards whilst he holds this annuity, which may be for life, if he continues a journeyman. He shall be able to read and construe Latin, and at least to read Greek fluently with accents; of which he shall bring a testimonial from the rector of St. Martin's, Ludgate, for the time being. I could wish that he shall have been brought up piously and virtuously, if it be possible, at Merchant Taylors', or some other public school, from seven years of age till he is full seventeen; and then to serve seven years faithfully, as a compositor, and work seven years more as a journeyman; as I would not have this annuity bestowed on any one under thirty-one years of age. If, after he is chosen, he should behave ill, let him be turned out, and another chosen in his stead. And whereas it may be many years before a compositor may be found that shall exactly answer the above description, and it may at some times happen that such a one cannot be found; I would have the dividends in the mean time applied to such person as the master, wardens, and assistants, shall think approaches nearest to what I have described.\*

"And whereas the above trusts will occasion some trouble, I give to said Company, in case they think proper to accept the trust, 250*l*.†

\*.\* To each of Mr. Bowyer's annuitants an engraved portrait of their generous benefactor is presented on the day of his election.

The journeymen compositors who have enjoyed this liberal bequest, are as follows :—

1. Mr. Jacob Wragg, a compositor, who died at Bury, in February, 1781.
2. Mr. Fletcher, formerly printer of a Newspaper at Cambridge, who died in 1790.
3. Mr. William Davenport, a young man of considerable ability, the son of a clergyman of Leicester, who had been apprenticed to Mr. Strahan, on the recommendation of Dr. Johnson, he enjoyed it only two years; died January 2, 1792.
4. Mr. Richard Bond, was a printer of some eminence at Gloucester, but his business failed, and he was, when chosen, a compositor in the service of Mr. Bowyer. He died July 2, 1805, aged 80.
5. Mr. Matthew Brown, formerly a master printer, but failing in business, was elected to enjoy this annuity. He died in 1818.
6. Mr. Thomas Farnworth, the present annuitant.

Of the other nine annuitants there have been frequent vacancies from the circumstance of none being admitted under the age of 63. •N. iii, 287, 8.

WILLIAM STRAHAN, Esq. M. P. in 1784, gave 1,000*l*. one half of the annual interest to be divided in equal shares or proportions to five poor journeymen printers, natives of England or Wales, freemen of the Company; the other half in equal shares or proportions to five poor journeymen printers,

\* 6,000*l*. stock was immediately transferred by the executors of Mr. Bowyer; and now stand in the name of the Company; the yearly dividend is 180*l*.

† This sum was applied to the general purposes of the Company.

natives of Scotland, without regard to their being free-men or being non-freemen of the Company.\*

THOMAS WRIGHT, Esq. late Alderman of London, in 1794, gave 2,000*l.* four per cent Bank annuities, the dividends to be distributed as follows; upon the first day of January 50*l.* 8*s.* amongst twenty-four poor freemen of the said Company, not receiving any other pension from the Company, 2*l.* 2*s.* each. To the clerk of the Company 3*l.* 3*s.* for his trouble upon this occasion. And 26*l.* 9*s.* residue of such dividends, for providing a dinner for the master, wardens, and assistants, of the Company, upon the day of distribution.

Mr. RICHARD JOHNSON, in 1795, gave all the remainder of his property, whatsoever, to the Company, upon the following conditions: that they allow his sister, Mary Johnson, 50*l.* per annum, and 10*l.* per annum to his uncle Lockington Johnson, or to his wife, Elizabeth Johnson, during their natural lives. After the deaths of his sister and uncle, and his wife, the whole property to be divided half-yearly, "among five very poor widows, who have seen better days, above the age of sixty, whose husbands were liverymen, and in a good way of business; were either stationers, printers, booksellers, or binders."†

JAMES DODSLEY, Esq. a member of the Court of Assistants, in 1797, gave 320*l.* to be applied to the general purposes of the Company.

CHARLES DILLY, Esq. in November, 1803 (being then a member of the Court of Assistants) transferred 700*l.* 3 per cent annuities to the Company, the dividends to be "paid equally to two widows of livery-men of the Company, who have lived in better circumstances, and met with unexpected misfortunes, but who, through their conduct and manners in life, are deserving of superior help. And if there should be candidates of sixty years of age, or upwards, I should wish them to have the preference."

Mrs. ELIZABETH BALDWIN, \*widow of Mr. Richard Baldwin\* a livery-man, gave 250*l.* stock in the three per cents, the dividends to be laid out and expended in the purchase of five great coats, to be annually given to five poor livery-men or freemen of the said Company in the first week of the month of December for ever.

ANDREW STRAHAN, Esq. M. P. now a member of the Court of Assistants, (first benefaction) in January, 1815, transferred 1,225 four per cent annuities to the Company, the interest, viz. 49*l.* to be applied as follows, viz.

"Eight pounds per annum to each of the six pensioners amongst my father's annuitants who shall have been earliest elected into that list, in lieu of the 4*l.* which they at present enjoy. And whenever any of the pensions of 8*l.* each shall become vacant, the pensioner who shall stand first on the list of my father's annuitants of 4*l.* to succeed to such vacancy, without troubling the court to make a new election, except for the vacancy occasioned thereby

\* The yearly dividend of this bequest is 39*l.* 14*s.* 10*d.*—to which 5*s.* 2*d.* (part of a subsequent donation by Andrew Strahan, esq.) has since been added, to make the dividend to each annuitant 4*l.*

† The sum of 1,000*l.* four per cent Bank annuities, was found in the testator's name and the executors, with this and his other property, purchased 800*l.* like annuities.

\* Mr. Baldwin died in January 1776; his widow Aug. 19, 1809.

in the annuitants of 4*l.* And as 5*s.* 2*d.* is added by the court to make up the pensions of my late father 4*l.* to each annuitant, I would have the sum of 5*s.* 2*d.* (part of the surplus of 1*l.*) applied to that purpose. The remaining 14*s.* 10*d.* I would have given to the beadle of the Company, who has some trouble in receiving the petitions.

"The pensions above given it is my wish should be paid twice in the year; the one half at the same period as the pensions given by my late father, and the other half at Midsummer."

"I observe that my father's pensioners are to be elected annually, which, I believe, may not always have been strictly complied with; but, by being so bequeathed, it enables the court to displace any individual who may at any time after his being elected appear to the court not to be deserving; and it is my wish that the court should have the same power of displacing any of the pensioners of eight pounds who shall appear to them to be undeserving."

JOHN NICHOLS, Esq. now a member of the Court of Assistants, transferred to the Company, in June, 1817, 500*l.* four per cent annuities, "as an addition of a small supplement to the works of my late friend and partner, Mr. William Bowyer," to pay the dividends to the persons mentioned in the following list; one of whom has worked for me more than fifty years, another much more than forty, and the others nearly thirty years.

15*l.* a-year to Thomas Bennett, in addition to the annuity he now enjoys.

5*l.* a-year to William Morlis, in addition to what he now enjoys, or may hereafter enjoy.

On the death of Bennett,\* his 15*l.* to be divided into three annuities—for James Rousseau, John Meeson, and James Robinson, if then living—otherwise to any other compositor or pressman, of good character, not less than 45 years of age, and who shall have been at least 21 years free of the Stationers' Company.

On the death of Morlis, his five pounds to be added to the person who then stands first on the list; so that eventually there will only be one annuitant of ten pounds, and two of five pounds each.

The annuitants to be paid at the same times as those of Mr. Bowyer. J. N.

ANDREW STRAHAN, Esq. M. P. (second benefaction) transferred, in March, 1818, the further sum of 1,000*l.* four per cent annuities, "to pay the dividends half-yearly in portions of ten pounds to four distressed old printers. No person to be eligible till he be 65 years of age: he may be freeman or non-freeman, compositor or pressman, or have been for many years employed regularly as corrector or reader in a printing-office within the Bills of Mortality, and not necessarily one of my late father's annuitants or of mine."

Mr. Strahan nominated the five first persons, viz. two compositors, one reader, one pressman, to enjoy this gift.

LUKE HANSARD, Esq. (first benefaction) on the 11th of July, 1818, transferred to the Company 1,000*l.* four per cent annuities, the interest to be

\* Thomas Bennett died March 30, 1818.

given, in two annuities of 10*l.* a-year each, to such objects above 65 years of age, free of the Company, and letter-press printers (compositors or pressmen), as the court shall judge proper.\*

The other 20 pounds to be given yearly to four freemen of this Company, printers, booksellers, stationers, warehousemen, or bookbinders, above 60 years of age, at 5*l.* a year each, as the court shall think proper objects of this donation.

LUKE HANSARD, Esq. (second benefaction), in September 1818, transferred to the Company 1,500*l.* three per cent consolidated annuities; in trust to give ~~every year to be paid to the~~ a neatly-bound Church of England Prayer-book, as printed by his majesty's printer in London, bound up with the New Version of Psalms.

The number of Prayer-books thus to be disposed of, are taken at 200, which, at a presumed price of 2*s.* 7*d.* each, will cost yearly, 25*l.* 15*s.* 8*d.*

Then to give yearly to two of his warehousemen (named) 6*l.* 6*s.* each.

Also to "such warehouseman, or binder, or stationer, or other person in the class to whom the court has been accustomed to give such annuities, above 60 years of age," 6*l.* 6*s.*

The residue of 5*s.* 4*d.* and whatever residue may be left from the 200 Prayer-books not being wanted, or from the cost being less, to be applicable for such purposes as the court shall think proper.

BEALE BLACKWELL, Esq.; gave, July 1817, so much Bank stock as at the time of his death would produce the annual sum of one-hundred pounds, to be every year distributed equally amongst twenty deserving journeymen letter-press printers; the first distribution of which took place in October, 1821.

A more detailed account of these charitable donations and benefactions will be found in a pamphlet of 32 pages, printed by order of the court, in 1819, and given to each Liveryman.

Peter Short is said by Ames to have been a benefactor to the Stationers' Company; but is not stated in what manner. The same of Robert Dexter, 1590.

\* Mr. Hansard nominated the two first persons to enjoy this annuity.

## SECTION VII.

*THE PRESS, Mr. M'Creery's Poem—Annotations by the Editor of this Work, with Biographical Notices of Eminent Printers—Faust—Jenson—Aldus—The Printer's Chapel—Antient Customs of the Printing Office—Baskerville—Bodoni—Bulmer—Bensley—M'Creery—Moxon—Enemies to the Press—Pleasing Digression—~~Biographical Notices of the Baskervilles~~—ADDENDA—Biographical Notices of the Bomysers—Griffith Jones—John Nichols—Mr. Hughes—Mr. Struham—The Hansards.*

## THE PRESS,

A POEM,

BY JOHN M'CREERY.

## ARGUMENT.

*ADDRESS to the Shade of Guttemberg—State of Man before the invention of Letters—Efforts of Ambition to perpetuate his Fame—Birth of Letters—Tribute to the Memory of those who first applied themselves to Study—Awaking of Science—Astronomy, Painting, Sculpture, Poetry, begun to improve—Celebrated Characters who flourished before the invention of Printing—The Office of Scribe among the Antients—Libraries instituted—Printing discovered at Mentz by Guttemberg—Described—Faust and Schorffer assist him—The former invents moveable Types—Thrown into Prison at Paris, under suspicion of dealing with the Devil—Diffusion of the Art over the Continent of Europe—Caxton introduces it into England—Practises it in Westminster Abbey—Origin of the Printer's Chapel—Antient Customs in a Printing-house—Respectable mention of celebrated Printers—Apostrophe to Warriors, on their abuse of the Press—Characters by whom the Art is degraded—Prostitution of the Public Journals—Pitt's Statue, and his hostility against the Liberty of the Press—Bonaparte tramples on the Rights of Man, and extinguishes the Freedom of the Press in France—Conclusion.*

“SIRE of our Art, whose genius first designed  
This great memorial of a daring mind,  
And taught the lever with unceasing play  
To stop the waste of Time's destructive sway,  
The Verse, O great progenitor! be thine;  
Late, but sincere, where all thy worth shall shine:

What Printer, ever since thy distant days,  
 Hath touch'd the strings responsive to thy praise ?<sup>\*</sup>  
 With trembling hand the boon let me bestow,—  
 Hear, then, ye nations ! what to him ye owe.

“ Say what was man ere by the Press refined,  
 What bonds his glorious energies confined ?  
 Did Genius, thro' the dull chaotic waste,  
 Court the fair forms of beauty and of taste.  
 Tho' strong his ardor, and tho' pure his love,  
 Small was the sphere wherein those powers could move.  
 The meteor-beam that science lent mankind.  
 Darting effulgence on th' inquiring mind,  
 Oft gleam'd—a weak and transitory light,  
 A moment glared—then sunk in endless night :  
 Man knew no means to hold the flitting race  
 Of Art's coy forms, that courted his embrace ;  
 His only hope in Memory's stinted power,  
 The oral record—changing every hour.

“ In early times, our Press as yet unknown,  
 The artist carved his hieroglyphic stone ;  
 The lasting pile Ambition sought to raise,  
 To gratify his ardent thirst of praise ;  
 Whilst round him mould'ring ruins mock'd his care,  
 And show'd th' oblivious fate his toil must share ;  
 Whilst Genius pensive sat—in thought profound,  
 Mourning the spoils of ages scattered round ;  
 Benighted Reason slumber'd in the breast,  
 Lull'd by the gloom of Ignorance to rest ;  
 The trackless age with rapid pinion flew,  
 And dropp'd the veil that closed the distant view.

<sup>\*</sup> No *English* printer, I believe, until Mr. M'Creery,—but one foreign printer has. ARNOLD DE BERGEL wrote a poem, *Encomion Chalcographiæ*, Moguntiae, 1541, 4to. containing 454 heroic verses on the origin of printing. He indicates Strasburgh as the country of the first printer, Guttemberg ; or, at least, as the place where he made his first attempts. He adds, that Guttemberg worked more successfully at Mayence, with the assistance of Faust, and especially of Schoeffer, who cut the matrices and cast letters from them. Marchand has reprinted his poem in p. 21, and following, of his *Histoire de l'Imprimerie* : it is also to be found in Woffius's *Monum. Typogr.* Vol. 1, pp. 13, *et seq.*—*Horne*, p. 473.

" Muse! to my pensive hours for ever dear,  
 With brighter scenes my languid spirits cheer,—  
 From man, unletter'd, as I willing turn,  
 Let me the guardian hand of Heav'n discern.  
 Blest be his shade, in endless realms of light,  
 Who badç the Alphabet dispel our night ;  
 Those wond'rous symbols that can still retain  
 The phantom forms that pass along the brain,  
 O'er unsubstantial thought hold strong control,  
 And fix the essence of th' immortal soul.  
 Man unreluctant meets the general doom,  
 His mind, embalm'd, defies th' o'erwhelming tomb,  
 Lives in fresh vigour through succeeding years,  
 Nor yields its powers while Nature guides the spheres.

" Where swelling Nile his fertilizing stores  
 O'er thirsty Egypt unexhausted pours,  
 Where Plenty, rising from the reeking soil,  
 Bends with the load, that asks no human toil,  
 And every charm luxuriant Nature brings,  
 Spontaneous from her teeming bosom springs,  
 Industrious Science form'd the great design,  
 To range in words the alphabetic sign ;  
 On language permanence and life bestowed,  
 Of written thought the first rude effort show'd ;  
 And as the rays of Morning's golden eye  
 Streak with resplendent light the eastern sky,  
 So with mild beam the Sun of Learning rose,  
 That round us now a noon-tide lustre throws.

" Immortal spirits ! ye who first could feel  
 For Learning's pure delights a holy zeal ;  
 Who first the ever-wasting lamp renew'd,  
 Wrapt in the joys of thoughtful solitude ;  
 And raised the temple on eternal base,  
 To Knowledge sacred and the human race ;  
 Thro' drear Oblivion's boundless vortex tost,  
 Sages ! we mourn your great productions lost ;  
 Yet be your worth in every distant clime  
 Acknowledged thro' the thickening mists of time.

" Now Science, rising from her trance profound,  
 Benignant calls her numerous children round ;

As Study wills—commands them to impart  
The secret means that show her wond'rous art.

“ Astronomy, in heavenly beauty bright,  
Traced the pure glories of celestial light ;  
Where clust'ring worlds in countless numbers throng,  
To distant systems distant suns belong :  
Beheld the flaming comet's course sublime,  
And rolling orbs that mark the lapse of time ;  
With her thro' Nature's works the mortal soar'd,  
Then sunk astonish'd and his God adored.

“ Perspective soon to Painting lent her aid,—  
Her mellowing tints in softening distance fade ;  
The beamy forms more captivating shone,  
Thro' the dull gloom by shapeless shadow thrown.  
Whate'er the skill that guides th' immortal hand,  
Fate but a moment leaves at his command.  
The kindred Muse no irksome bondage fears,  
Her song the great events of circling years.

“ 'Twas then the Sculptor sought a noble goal,  
Strong emulation fired his ardent soul ;  
Celestial Beauty wond'ring at his art,  
As from the block her sister angels start.

“ Bewitching Verse her mild enchantments threw,  
The fine nerve trembling as her spells she drew ;  
Enliven'd by her harp's symphonious sound,  
Gay Fancy's airy offspring sported round.

“ Led by this band in paths untrod before,  
Man sought the depths of Nature's boundless store ;  
As dropt the film from his obstructed sight,  
And Ign'rance fled in deepest shades of night,  
He saw the gifts conferr'd by bounteous Heaven,  
Felt the strong impulses to Reason giv'n,  
And still, as Taste inspired or Genius will'd,  
The arduous aim, the high behest fulfill'd.

“ Delightful task, to trace the rolls of fame,  
Rich in the trust of many an honoured name ;



The lights that with such various splendour shone,  
 Ere to the world our glorious art was known :  
 First he, who found on Sinai's mountain placed  
 The Decalogue, by God's own finger traced ;  
 Lycurgus, too, who, calm in Spartan bowers,  
 Matured profound his legislative powers ;  
 And he, the sage whom virtue must revere,  
 Great Solon, to Athenian freedom dear.  
 Thou Father,\* erst—who with celestial fire  
 Woke to immortal strains the Grecian lyre,  
 And thro' thy country led the wond'ring throng,  
 Enraptured with thy bold heroic song ;  
 As all the passions rose at thy command,  
 A God ! they cried, directs that powerful hand.  
 Next Sappho wild, with love and verse inspired,  
 Told the mad passion that her bosom fired.  
 Anacreon, steep'd in love's delusive dream,  
 Sung the pure joys of wine's bewitching stream :  
 And he, who won from fame the high reward,  
 The Mantuan Virgil, sweetest Roman bard ;  
 And Horace, keen, who love and satire join'd,  
 With raging Juvenal, of fiery mind.

“ Demosthenes, on whose persuasive tongue  
 The awful spells of elocution hung,  
 Scorning his thankless country's venal strife,  
 Seized the drugg'd bowl to end the woes of life ;  
 And Tully, thou of yet more hapless fate,  
 The victim of a foul corrupted state,  
 To save the miscreant who could bid thee bleed,  
 Why did thy powerful voice so well succeed ?

“ Cease toil, that asks for greater powers than mine,  
 While hosts like these in endless glory shine ;  
 Nor thou, my Muse, a partial list select,  
 And names unnumber'd leave to cold neglect ;  
 Not thine the skill, whate'er thy heart may feel,  
 To trace their labours or their worth reveal ;  
 As well attempt, with mad advent'rous lay,  
 To sing each star that throngs the milky way.

“ Fathers of Science ! who with careful hand  
Planted the germs in every distant land,  
And mid the barbarous waste of elder times  
Foster'd the tender shoots in cheerless climes,  
Your ceaseless labours man shall still regard,  
Tho' scant the harvest which those toils reward ;  
Unknown the matchless powers which we possess,  
Unknown the PRINTER and unknown his PRESS.

“ Incessant strove the Scribe's industrious race,  
Lingering and labouring with uncertain pace ;  
Slow from his hands the works of genius came ;  
His proudest use to feed th' unsteady flame ;  
So greatly circumscribed his power appears,  
A volume oft hath ask'd the toil of years.  
The intellectual feast for wealth prepar'd,  
With humble life no generous bounty shar'd,  
Depriv'd, by pallid Want's depressing power,  
Of cultivated Thought's delusive hour ;  
And as dull Labour toil'd the livelong day,  
Th' unconscious soul in stupid dozings lay.

“ Yet why despise, in cold unfeeling strain,  
The means by which such glorious works remain ?  
Or blame the hoarding spirit that confin'd  
To private use the early fruits of mind ?  
Soon swell'd with nobler aim the generous heart,  
As letters spread their numanizing art ;  
When gorgeous fanes and palaces inclosed  
The sacred trust—for public use dispos'd,  
Collected Knowledge op'd her ample stores,  
Which yet the eye of curious search explores,  
And left—to call the powers of genius forth,  
Those great memorials of surpassing worth.

“ O MENTZ ! proud city, long thy fame enjoy,  
For with the PRESS thy glory ne'er shall die,  
Still may thy guardian battlements withstand  
The ruthless shock of War's destructive hand ;

As to the value of books in the days of Cicero, see *ant.*, page 68.\*

Where GUTTENBERG with toil incessant wrought  
 The imitative lines of written thought ;  
 And as his art a nobler effort made,  
 The sweeping lever his commands obey'd ;  
 Elastic balls the sable stains supply,  
 Light o'er the form the sheeted tympan fly ;  
 The beauteous work returning leaves unfold,  
 As with alternate force the axle roll'd.

“ His bosom now unbounded joys expand,  
 A printed volume owns his forming hand ;  
 The curious work from sculptur'd blocks imprest,  
 The rising glories of his art confest.

“ To give to distant times a name more dear,  
 To spread the blessing thro' a wider sphere,  
 SCHOEFFER and FAUST with kindling ardor fired,  
 Lent the strong aid that thirst of fame inspired ;  
 The stubborn block, with rude unchanging form,  
 One end could answer, but one task perform,  
 Till FAUST, with all his powers of genius ripe,  
 Struck the fine die, and cast the moving type,  
 That ever, as the curious artist will'd,  
 In some new station some new office fill'd.

“ A host of Scribes, whose slow progressive art  
 No public use to genius could impart,  
 Astonish'd saw with what profusive hand  
 The PRESS could send its labours thro' the land ;  
 And mark'd—while deepest wonder all confest,  
 The strong identity that each possest ;—  
 How Power and Ignorance their prey pursue  
 He felt—to whom our second praise is due :  
 When the new treasure FAUST to Gallia bore,  
 Her sons with jealous eyes the work explore ;  
 The capital convulsive terror shook,  
 Scared at the numbers of the sacred book ;  
 Nor could the holy theme their fears dispel  
 Of some foul dealings with the guests of hell.

Forth to the awful judgment hall they sped,  
 And, bound, in chains, the culprit artist led.  
 A pious chief, in crozier'd armour drest,  
 His keen abhorrence of the wretch exprest :  
 ' Thou, who hast dealt with blackest imps below,  
 ' Leagued against man with man's eternal foe, (a)  
 ' Repent,—and be to us the means explain'd,  
 ' Say by what art these volumes thou hast gain'd.  
 FAUST with undaunted heart the prelate view'd,  
 His eye bespoke a spirit unsubdued :  
 ' With nō infernal power did I consult,  
 ' Of human labour this the great result.  
 But quickly to the prison's drear abode  
 They sent the Printer and the Word of God. (b)

“ With ancient MENTZ, our central point of art,  
 In the proud race the neighbouring cities start,  
 Spreading, as light diverges from its source,  
 The great invention through a distant course ;  
 Thronging around, the candidates for fame  
 To breathe new life in countless numbers came,  
 Press for the meed which we alone bestow,  
 The source from which immortal honours flow.

“ Brothers of old ! ye shades that I revere  
 With strong enthusiastic love sincere,  
 The task was yours to spread the work around,  
 To yon great continent's remotest bound ;  
 Th' establishments arose with rapid growth,  
 Whence SPIRA, JENSON, ALDUS, (c) prov'd their worth.

“ As we behold upon the pall of night  
 The starry rays of lucid trembling light,  
 Well pleas'd Britannia saw, across the stream,  
 Rising o'er Gallic lands, the cheerful beam,  
 And long'd to share the renovating blaze,  
 That could so quick the flowers of genius raise.

\* See Addenda.

“ O Albion ! still thy gratitude confess  
 To CAXTON, founder of the BRITISH PRESS ;  
 Since first thy mountains rose, or rivers flow'd,  
 Who on thine isles so rich a boon bestow'd ?  
 Yet stands the chapel in yon Gothic shrine,  
 Where wrought the father of our English line ;  
 Our art was hail'd from kingdoms far abroad,  
 And cherish'd in the hallow'd house of God ;  
 From which we learn the homage it receiv'd,  
 And how our sires its heavenly birth believ'd ;  
 Each printer hence, howe'er unblest his walls,  
 E'en to this day his house a CHAPEL calls. (*d*)

“ Time, of the flying years in rapid chase,  
 Saw our laborious brotherhood increase ;  
 And as his pinion waved upon the blast,  
 Still met again the soul of ages past.  
 As farther spread our telegraph of mind,  
 In closer union distant nations join'd ;  
 Thus flourish'd taste, as emulation reign'd,  
 Thus worth and talents their high station gain'd.

“ From antient passing on to modern times,  
 Welcome the names that rise to court my rhymes ;  
 Whom first record amid so great a throng,  
 In the rude strains of this inglorious song ?  
 O yield, ye living, to the great who rest,  
 Sharing celestial joys among the blest ;  
 Columbia, rising into wealth and power,  
 Unites her fame with FRANKLIN's natal hour.  
 FRANKLIN, who struck with awe his country's foes,  
 And great before a venal senate rose.—  
 Artists who in your humbler stations stand,  
 Earning your bread by Labour's active hand,  
 He left the lesson to your useful class,—  
 Unheeded shall the great example pass ? \*

\* No—His great example has not passed unheeded ; and since the names that rose to court the rhymes of Mr. M'Creery did not include those of BOWYER and NICHOLS, I shall enjoy the honour of placing them in due order in my *addenda* among the most distinguished members of the profession.

Like yours his sinewy arm the lever sway'd,  
And Independence her blest tribute paid.

“ O BASKERVILLE ! the anxious wish was thine  
Utility with beauty to combine ;  
To bid th' o'erweening thirst of gain subside ;  
Improvement all thy care and all thy pride :  
When BIRMINGHAM, for riots and for crimes  
Shall meet the long reproach of future times,  
Then shall she find, amongst our honour'd race,  
One name to save her from entire disgrace. (c)

“ The deep affliction that my heart o'erwhelms,  
Learn thou, BODONI, (f) in Italian realms ;  
May'st thou forget thy country's fallen state,  
And fate extend thy life a lengthen'd date ;—  
Nor DIDOT less, whom France is proud to own,  
Tho' stain'd her honour and her freedom gone :  
Say, when your lands with wasting taffest shook,  
And Peace and Hope the awful hour forsook,  
What power preserv'd ye mid the bloody scene ?  
Did not some shelt'ring ægis intervene ?  
Ye, as of old the virtuous Meshech, came  
Uninjured from the dread devouring flame.

“ Dread warrior chiefs ! who, as the bolt is hurl'd,  
That spreads destruction o'er a trembling world,  
Scour with restless speed th' ensanguin'd plain,  
Where busy Death rejoices o'er the slain !  
Our art enslav'd still aids your wasting course,  
Nerving the blood-stain'd arm of lawless force.  
O may our race no more the wrongs bewail !  
Be free our Press as Heaven's enlivening gale !

“ Pleased as we now the grateful strain pursue,  
Two sons of science pass before our view,  
Who to their works perfection can impart,  
And snatch from barb'rous hands our sinking art ;  
Their skill the sharp fine outline still supplies ;  
From vellum leaves their graceful types arise ;

And whilst our breasts the rival hopes expand,  
*BULMER* and *BENSLEY* well-earn'd praise demand.

“ How sweet to yield the tribute of applause,  
 When sterling worth with strong attraction draws ;  
 Or what more pleasing to the feeling mind  
 Than living wreaths around his brows to bind !  
 But in our days what hordes of blockheads claim  
 The proud distinction of the *PRINTER*'s name ;  
 Around his *PRESS*, like hungry beasts of prey,  
 They swarm, whom every trade hath cast away ;  
 Without the knowledge that can e'er improve,  
 The sordid aim their active passions move.  
 Their servile uses and their country's shame,  
 How frequent now the public prints proclaim.  
 The base pursuits that cunning can devise,  
 Strong advocates their hircling page supplies,  
 The dread of chains and slavery dispel,  
 And as they're brib'd th' obedient conscience sell ;  
 Tho' for their crimes and for the common good,  
 The patriot yet may wade in seas of blood.

“ Aided by thee—O Art sublime! our race  
 Spurns the opposing bonds of time and space,  
 With fame's swift flight to hold an equal course,  
 And taste the stream from reason's purest source ;  
 Vice, and her hydra sons, thy powers can bind,  
 And cast in virtue's mould the plastic mind ;  
 Yet some there are—whose dread unhallow'd hand,  
 To deeds of guilt thine energies command,  
 For giddy youth's unguarded hour prepare  
 The luring tale—the foul immoral snare.

“ Ye pests—whose means of daily bread are built  
 On ignorance and bold unblushing guilt :  
 Whose tales the unsuspecting wretch decoy,  
 Of life disperseless thro' an age of joy ;  
 Strengthening some wayward passion of the mind  
 With drugs that leave the dire disease behind !

Pills of specific fame—see misery takes—  
 Hope flies—the slender thread of being breaks ;  
 Lotions that promise ever blooming charms ;  
 The nostrum that the hand of death disarms ;  
 With embryo life can swell the barren womb,  
 And clothe old age in youth's bewitching bloom ;  
 Drops—syrups—balms—of gold the essence pure,  
 Gilcads and anti-drinks the world allure.  
 Whate'er compound the artful quack may hatch,  
 Folly or squalid wretchedness to catch,  
 Will find the ready vouchers for its worth,  
 In all the journals that the day brings forth.

“ O irksome task ! in sad desponding strains,  
 To trace the direful ills our art sustains ;  
 Power's sleepless hosts, impelled by jealous rage,  
 In guilty fear th' unnatural warfare wage.—  
 Call off, O PITT ! thy statue-raising bands,  
 Already formed the threatening monster stands,  
 Its ponderous base our subjugated PRESS,  
 Chains and war-trophies well thy deeds express ;  
 Whilst on its head in glistening shew appears,  
 A diadem of crystallizing tears.  
 No servile purpose slavery could obtain,  
 E'er on our annals left so black a stain.—  
 Thy paper-taxes of overwhelming weight,  
 Have prest upon us like the arm of fate ;  
 Now register'd, now ticketed, we move,  
 Our slightest works the double label prove. (g)  
 Such rage as thine mad Omar once inspir'd,  
 Whose hand the Alexandrian treasure fir'd.

“ And thou dread traitor to the sacred cause,  
 The source of equal rights and equal laws,  
 Whose rapid course gigantic strides advance  
 O'er prostrate justice and o'er conquer'd France ;  
 Whose palsying hands the struggling PASSES hold  
 Whose twisted manacles their forms unfold ;  
 When Gallic valour thunder'd on her foes,  
 Was it for thine aggrandizement she rose ?



Shall man, obedient to thy tyrant nod,  
 Degraded yield the image of his God ?  
 But worst and foulest of thy countless crimes,  
 That damn thee now and to all future times,  
 Thy dread command across the western wave,  
 Loads with fresh chains the proud reluctant slave,  
 And to his quivering lip the cup applies,  
 Which as he tastes, he sickens and he dies.

“ Come Friendship, thou that bring’st the healing balm  
 To soothe my feelings, and my spirits calm,  
 Thou that hast blest me in my humble sphere  
 With all the joys existence can endear  
 And in the rare community hast placed,  
 By tenderest love—and matchless talents graced ;  
 What more would man in this terrestrial ball ?  
 Our friendships and our home—our world we call.  
 I see the arts their softening influence shed,  
 Whilst commerce moves by milder spirits led,  
 The gentle passions thro’ her bosom steal,  
 With angel smiles for man she learns to feel.  
 Grateful to me when memory appears,  
 Raising the shadows of my former years,  
 To hail the great productions of my PRESS,  
 Spreading the mind that distant times shall bless.  
 Lamented BARD—who late on MERSEY’s shore  
 Heard with delight the dashing surges roar,  
 Fortune—relenting—bade thy spirits hail,  
 When thy last notes were trembling on the gale.  
 And RUSHTON—thou—whose independent soul,  
 Nor ills of life—nor adverse fates controul,  
 Tho’ solemn darkness shroud thine orbs of sight,  
 Strong are thy beams of intellectual light,  
 For like immortal MILTON—thine the doom,  
 To strike thy harp amid the cheerless gloom.  
 Him too I sing—who by CAM’s classic stream,  
 Enjoys the visions of the poet’s dream ;  
 Whose lyric muse by rapturous thought inspir’d,  
 A noble effort of my art required.

Pleas'd, I **LORENZO**,\* **BURNS**† and **POGGIO**‡ claim,  
While taste and genius charm, still dear to fame;  
And may my hours with like employment glide  
Smooth down the channel of life's ebbing tide:  
Be such the task as it hath been of late,  
When **CURRIE**§ mourn'd the hapless poet's fate;  
Or **RATHBONE**|| when his voice inspires the throng,  
Or **ROSCOE**¶ pours his soul in freedom's song.

\* Life of Lorenzo de Medici, by Wm. Roscoe, Esq.

† Dr. Currie's Edition of Burns's Works.

‡ The Life of Poggio Bracciolini, by the Rev. Wm. Shepherd, of Gateacre, near Liverpool.

§ In allusion to the late Dr. Currie's admirable Life of the celebrated bard.

|| A distinguished member of the Society of Friends, and an advocate for the genuine principles of English liberty, now no more.

¶ This name will be revered whilst letters, art and liberty, are cherished in the world. Mr. Holland, in his poem "The Hopes of Matrimony," (p. 33) alluding to Mr. Roscoe says

. . . the bard, whose classic chariot bore  
Italia's muse from Arno's flowery shore;  
Whose genius could, in native strains, unsphere  
The Tuscan numbers on his country's ear;  
**ROSCOE**, who lives with polish'd **LEO**'s fame,  
And great **LORENZO**'s Medicæan name.

The works of the above authors were executed by Mr. M'Creery in the same style of excellence as before referred to.

## NOTES AND ADDENDA

TO

## THE POEM.

(a) "*Leagued against man with man's eternal foe,*

"IN this adventure we seem to have the origin of the opinion, that printers have occasion for the assistance of a supernatural personage in the progress of their labours, with whom all the rest of the world is most anxious to avoid any very intimate acquaintance. Had we no other complaints against his Satanic Majesty, than that of assisting John Faustus to bring to perfection the Art of Printing, we certainly should have no right to stigmatize him as being of so malignant a disposition as he is commonly represented. The PRINTER'S DEVIL is a character almost identified with the origin of the art, and we may consider ourselves peculiarly fortunate in having a guardian exclusively assigned to us, from whom, notwithstanding his general bad conduct to other people, we have so little to apprehend, and who is commonly our faithful assistant, both in our labours and in our pleasures. From hence also the legend of the *Devil and Doctor Faustus*."—*M<sup>r</sup> Creery*.

This humble agent of the press has been humourously celebrated in the following ode, which appeared in the London Magazine, June 1823.

## ODE TO THE PRINTER'S DEVIL,

Who brought me a proof to be corrected, and who fell asleep while it was  
undergoing correction :—being an Ode founded on fact!

' Fallen Cherub'—*Milton's Paradise Lost*.

I.

OH! bright and blessed hour;—  
The Devil's asleep!—I see his little lashes  
Lying in sable o'er his sable cheek:  
Closed are his wicked little window sashes,  
And tranced is Evil's power!  
The world seems hush'd and dreaming out a-doors;  
Spirits but speak;  
And the heart echoes,—while the Devil snores;

II. •

Sleep, baby of the damn'd !  
 Sleep, where no press of trouble standeth by !  
 Black wanderer amid the wandering,  
 How quiet is thine eye !  
 Strange are thy very small pernicious dreams,—  
 With shades of printers cramm'd,  
 And pica, double pica, on the wing !  
 Or in cold sheets thy sprite perchance is flying  
 The world about,—  
 Dying,—and yet, not like the Devil dying—  
 • *Dele*,—the evil out !

III.

Before sweet sleep drew down  
 The blinds upon thy *Day and Martin* eyes,—  
 Thou didst let slip thy slip of mischief on me,  
 With weary, weary sighs :  
 And then, outworn with *demoning* o'er town !  
 Oblivion won thee !  
 •  
 Best of composers !—Thou didst compose  
 Thy decent little wicked self,—and go  
 A Devil-cruiser round the shores of sleep—  
 I hear thee fathom many a slumber-deep,  
 In the waves of woe :  
 Dropping thy lids of lead,  
 • To sound the dead !

IV.

•  
 Heaven forgive me !—I  
 Have wicked schemes about thee, wicked one ;  
 And in my scheming, sigh,  
 And stagger under a gigantic thought :  
 “ What if I run my pen into thine eye,  
 And put thee out !  
 Killing the Devil will be a noble deed,  
 A deed to snatch perdition from mankind—  
 To make the Methodist's a stingless creed—  
 To root out terror from the Brewer's mind—  
 And break the bondage which the Printer presses—  
 To change the fate of Lawyers—  
 Confirm the Parson's holy singure—  
 Make worthless Sin's approaches—  
 To justify the bringing up addresses  
 To me, in hackney coaches,  
 From operative Sawyers !”

## V.

"To murder thee"—  
 Methinks—"will never harm my precious head"—  
 For what can chance me, when the Devil is dead!  
 —But when I look on thy serene repose,  
 Hear the small Satan dying through thy nose,—  
 My thoughts become less dangerous and more deep:  
 I can but wish thee everlasting sleep!  
 Sleep free from dreams,—  
 Of type, and ink. and press, and dabbing ball—  
 Sleep free from all  
 That would make shadowy devilish slumber darker,  
 Sleep free from Mr. Baldwin's Mr. Parker!

## VI.

Oh! Fare thee well!  
 Farewell—black bit of breathing sin!—Farewell  
 Tiny remembrancer of a Printer's hell!  
 Young Thing of darkness, seeming  
 A small poor *type* of wickedness, *set up*!  
 Full is thy little cup  
 Of misery in the waking world!—So dreaming  
 Perchance may now *undemonize* thy fate  
 And bear thee, Black-boy, to a whiter state!  
 Yet mortal evil is, than thine, more high:—  
 Thou art *upright* in sleep;—men sleep,—and *lie*!  
 And from thy lids to me a moral peeps,  
 For *I correct my errors,—while the Devil sleeps!*

NED WARD, JUN.

(b) *They sent the printer, and the Word of God.*

Faust, finding himself imposed upon by Gutenberg, and disappointed of the money expected; and wanting either will or power to sue him in that city where he fled, formed a stratagem to raise himself a fresh supply, which succeeded according to his wishes; for he went to Paris with some of his finest vellum Bibles, one of which was sold to the king for 750 crowns, and is still to be seen in the royal library of Paris, a master-piece in that kind; another was bought by the archbishop of Paris for 300 crowns; but as people were unwilling to give so exorbitant a price, he offered some of the last for 50 crowns, and less, in hopes to have disposed of them all before he was discovered. It is not indeed to be supposed that they were all equal in the ornamental part; yet the beauty of the work, the elegance of the flower pieces, initial letters, &c., the variety of the finest colours intermixed with gold and silver, with which they were exquisitely variegated, made the

purchasers fond of showing them to their acquaintance; as every one thought the whole world could not produce such another. 'Tis reported that the archbishop, thinking his Bible worth his majesty's seeing, carried it to him, who viewed it with surprize, and in return shewed his own: upon a stricter examination, and comparing them together, they found that the ornaments were not exactly the same; but as to the other part supposed to be written, they observed such a conformity in the number of pages, lines, and words, and even letters, as soon convinced them that they were done by some other method than transcribing: besides two such Bibles were the work of a man's life-time to transcribe; and upon enquiry, he was found to have sold a much greater number. Hereupon orders were given to apprehend Faustus, and prosecute him as a conjurer. \* \* \* \* \* However, the parliament of Paris thought fit to make an arrêt in favour of him, and to discharge him from all further prosecution, in consideration of his noble invention; and as I am credibly informed, a salary was paid by that crown to Faust's descendants for many years after, as a reward for his sufferings and merit; this was the end and success of that expedition, and proved at length very advantageous to him, and made some amends for the melancholy hours of his confinement and the terrors of approaching death.

(c) *Whence Spira—Jenson—Aldus—prov'd their worth.*

JOHN DE SPIRA and NICHOLAS JENSON, were both printers at Venice about the middle of the 15th century, and were rivals for the claim of each being the first printer in that city (see Sec. iii. p. 80). Jenson, however, was the most eminent of the two; he was a native of France, and an engraver in the Mint, at Tours, about the middle of the 15th century. He established his printing-office at Venice, in 1470. The art of printing is greatly indebted to Jenson for some of its most essential improvements; particularly in planning and reducing to its present proportions the Roman character; the productions of his press are reckoned among the chef-d'oeuvres of the typographic art, to which he may be considered as having given the finishing stroke. His *Cicero's Epistolæ ad Atticum, Brutum, et ad Quintum Fratrem*; 1470, folio, is considered by Mr. Dibdin as the first production of his press; the uncommon beauty of its execution has been a constant theme of admiration among bibliographers. A splendid copy is in lord Speeher's collection. See *Horne*, p. Riii.

ALDUS. Three printers of this family are particularly distinguished, viz.: Aldus Manutius; frequently called the elder Aldus. About 1488, he established his printing-office at Venice; he was a singularly eminent typographer, who, while he gave the most sedulous attentions to his printing-office, carried on a very extensive correspondence with the literati of Europe, explained the classics to a numerous auditory of students, and also found time to compose various works, which are characterized by profound learning and extensive variety, and to his genius and efforts we are indebted for the various improvements in the typographic art. He invented the beautiful

letter now generally in use, and known by the name of *Italic* or *Aldine*.—*Horne, App. lxi.*

2. PAUL MANUTIUS, the third son of the elder ALDUS, born in 1512, was in no respect inferior to his father in learning and typographic skill. The reputation thus acquired gained for him, in 1556, the direction of the printing-office of the Venetian academy; and in 1562 he was invited to Rome, to direct the printing-office of the Vatican. He died in 1594.

3. ALDUS, his son, born in 1547, did not disgrace the illustrious name of Manutius; but it appears that he cultivated literary pursuits more than the art of printing. He was, however, well skilled in the art, and executed many valuable works. He was director of the Vatican printing-office. He died in 1597. With him terminated a family, who have justly been termed the glory of literature and typography; and whose reputation will continue so long as one single volume exists of the numerous and excellent works which they printed during the long period of a century. See *Horne, p. lx, lxxi.*

JOHN JANNON was a celebrated printer at Sedan, in the 17th century. Works of his execution are highly valued and in much request, on account of the smallness and neatness of the type; which has thence been termed *Sedanoise*, and corresponds with our *Diamond*. His works are remarkably correct. *Horne, p. lxxxi.*

To the above names of typographical celebrity, I shall add that of the

ELZEVIUS. This was a numerous typographic family. No less than twelve exercised the art in Holland in the course of the 17th century; and seven of them were distinguished by the number and beauty of their editions, viz. :

1. Louis Elzevir, Leyden, 1595 to 1616. He was the first printer who distinguished the vowels *u* and *i*, from the consonants *v* and *j*.

2. Isaac, Leyden, 1617 to 1628.

3 & 4. Bonaventure and Abraham, 1626 to 1652.

5. John, son of Abraham, 1652 to 1661.

6. Louis (second) son of Isaac, at Amsterdam, 1640 to 1662.

7. Daniel, son of Bonaventure, Leyden and Amsterdam, 1652 to 1680.

The Elzevir editions have long been proverbial for the clearness, delicacy, and perfect equality of the characters, and excellence of the press-work. *Horne, p. lxxxi, &c.*

(d) *Even to this day his house a Chapel calls.*

The origin of applying this appellation to a printing-office has been guessed at by many writers. Mr. M'Creery says, "the title of Chapel to the internal regulations of a printing-office originated in Caxton's exercising the profession in one of the chapels in Westminster Abbey, and may be considered as an additional proof, from the antiquity of the custom, of his being the first English printer."

I have already had occasion, and shall still have more, to quote from the publication of Mr. Moxon, from which I am enabled to hand down the peculiar customs formerly observed with respect to that curious tribunal, termed

"a Chapel," as well as some other singularities in practice among the members of the art, about two hundred years ago. Though, from the change that has taken place in the habits of men and circumstances of trade, as well as from other matters which have happened in more recent times, and which shall be alluded to in the course of the present note, the ancient customs will not apply to modern practice; yet, as historical memoranda, such things afford an opportunity of contrasting the past with the present, and thus become a subject of some amusement; and hence it may be presumed, that the pages thus occupied will contribute to many in the profession, and to many more who may yet enter it, both instruction and gratification.

*Ancient Customs used in a Printing-house.*

"Every printing-house is by the custom of time out of mind, called a Chapel, and all the workmen that belong to it are members of the Chapel; and the oldest freeman is father of the Chapel. I suppose the style was originally conferred upon it by the courtesie of some great churchman, or men (doubtless when chapels were in more veneration than of late years they have been here in England), who, for the books of divinity that proceeded from a printing-house, gave it the reverend title of Chapel.

"There have been formerly, customs and bye-laws made and intended for the well and good government of the Chapel, and for the more civil and orderly department of all its members while in the Chapel; and the penalty for the breach of any of these laws and customs, is, in printers' language, called a Solace.

"And the judges of these solaces, and other controversies relating to the Chapel, or any of its members, were, plurality of votes in the Chapel. It being asserted as a maxim, that, 'the Chapel cannot err.' But when any controversy is thus decided, it always ends in the good of the Chapel.

"1. Swearing in the Chapel—a solace.

"2. Fighting in the Chapel—a solace.

"3. Abusive language, or giving the lie in the Chapel—a solace.

"4. To be drunk in the Chapel—a solace.

"5. For any of the workmen to leave his candle burning at night—a solace.

"6. If the compositor let fall his composing-stick, and another take it up—a solace.

"7. Three letters and a space to lie under the compositor's case—a solace.

"8. If a pressman, let fall his ball, or balls, and another take it up—a solace.

"These solaces were to be bought off, for the good of the Chapel; nor were the prices alike, for some were 12d. 6d. 4d. 2d. 1d., according to the nature and quality of the solace. But if the delinquent proved obstinate or refractory, and would not pay his solace at the price of the Chapel, they solaced him thus—

"The workmen take him by force and lay him on his belly, athwart the



correcting stone, and hold him there, while another of the workmen, with a paper-board, gives him 10*l.* and a *purse*, viz. eleven blows on his buttocks, which he lays on according to his own mercy; for tradition tells us that about fifty years ago one was *solaced* with so much violence that he presently p—d blood, and shortly after died of it.

“ These nine solaces were all the solaces usually and generally accepted; yet in some particular Chapels the workmen did, by consent, make other solaces, viz.

“ That it should be a solace for any of the workmen to mention joining their penny, or more, a-piece to send for drink.

“ To mention spending chapel money till Saturday night, or any other before agreed time.

“ To play at quadrats, or excite any of the Chapel to play at quadrats, either for money or drink.

“ This solace is generally purchased by the master-printer, as well because it hinders the workmen's works, as because it batters and spoils the quadrats, for the manner how they play with them is thus,—they take five, or seven, or more, *m*-quadrats (generally of the English body), and holding their hand below the surface of the correcting stone, shake them in their hand and toss them upon the stone, and then count how many *nicks* upwards each man throws in three times, or any number of times agreed on; and he that throws most wins the bet of all the rest, and stands out free, till the rest have tried who throws fewest nicks upwards in so many throws, for all the rest are free, and he pays the bet.

“ For any to *take up a sheet*, if he received *copy-money*; or if he received no copy-money, and did take up a sheet, and carried that sheet or sheets out of the printing-house till the whole book was printed off and published.

“ Any of the workmen may purchase a solace for any trivial matter, if the rest of the Chapel consents to it. As if any of the workmen sing in the Chapel, he that is offended at it may, with the Chapel's consent, purchase a penny or two-penny solace for any workman's singing after the solace is made; or if a workman or a stranger salute a woman in the Chapel, after the making of the solace, it is a solace of such a value as is agreed on. The price of all solaces to be purchased is wholly arbitrary in the Chapel; and a pennysolace may perhaps cost the purchaser six-pence, twelve-pence, or more, for the good of the Chapel. Yet sometimes solaces may cost double the purchase or more: as if some compositor have (to affront a pressman) put a wispy of hay in the pressman's ball-racks; if the pressman cannot well brook this affront, he will lay six-pence down on the correcting stone, to purchase a solace of twelve-pence upon him that did it; and the Chapel cannot in justice refuse to grant it, because it tends to the good of the Chapel; and being granted, it becomes every member's duty to make what discovery he can, because it tends to the further good of the Chapel; and by this means it seldom happens but the aggressor is found out.

“ Nor did solaces reach only the members of the Chapel, but also strangers

that came into the Chapel and offered affronts or indignities to the Chapel, or any of its members; the Chapel would determine a solace: example—it was a solace for any to come to the King's printing-house and ask for a ballad:

“For any to come and inquire of a compositor whether he had news of such a galley at sea:

“For any to bring a wisp of hay, directed to any of the pressmen:

“And such strangers were commonly sent by some who knew the customs of the Chapel, and had a mind to put a trick upon the stranger.

“Other customs were used in the Chapel, which were not solaces, viz. every new workman to pay half-a-crown, which is called his *benvenue*. This being so constant a custom, is still looked upon by all workmen as the undoubted right of the Chapel, and therefore never disputed; he who has not paid his *benvenue* is no member of the Chapel, nor enjoys any benefit of Chapel-money. If a journeyman wrought formerly in the same printing-house, and comes again to work in it, he pays but half a *benvenue*. If a journeyman *smout* more or less in another printing-house, and any of the Chapel can prove it, he pays half a *benvenue*.

“I told you before that abusive language, or giving the lie, was a solace; but in discourse, when any of the workmen affirm any thing that is not believed, the compositor knocks with the back corner of his composing-stick against the lower ledge of his lower-case; and the pressman knocks the handles of his ball-stocks together, thereby signifying the discredit they give to his story.

“It is customary for all the journeymen to make every year new Paper-Windows, whether the old will serve again or no; because that day they make them, the master-printer gives them a *Way-goose*, that is, he makes them a good feast, and not only entertains them at his own house, but besides gives them money to spend at the ale-house, or tavern, at night; and to this feast they invite the corrector, founder, smith, joiner, and ink-maker, who all of them severally (except the corrector in his own civility) open their purse-strings and add their benevolence (which workmen account their duty, because they generally choose these workmen) to the master-printer's; but from the corrector they expect nothing, because the master-printer choosing him, the workmen can do him no kindness. These *way-goose*s are always kept about Bartholomew-tide; and till the master-printer have given this *way-goose*,\* the journeymen do not use to work by candle-light.

“If a journeyman marry he pays half-a-crown to the Chapel.

“When his wife comes to the Chapel, she pays six-pence, and then all the journeymen join their two-pence a-piece to welcome her.

“If a journeyman have a son born, he pays one shilling; if a daughter, six-pence.

\* The derivation of this term is not generally known. It is from the old English word *wayz*, stubble. A stubble goose is a known dainty in our days. A *ways-goose* was the head dish at the annual feast of the forefathers of our fraternity. “*WAYZ-GOOSE*, a stubble-goose, an entertainment given to journeymen at the beginning of winter.” *Bailey's Dict. 3rd Edit.*

“ The father of the Chapel drinks first of Chapel drink, except some other journeyman have a *token*, viz. some agreed piece of coin or metal, marked by consent of the Chapel, for then, producing that token, he drinks first; this token is always given to him who in the round should have drank, had the last Chapel drink held out; therefore, when the Chapel drink comes in, they generally say, who has the token?

“ Though these customs are no solaces, yet the Chapel excommunicates the delinquent; and he shall have no benefit of Chapel-money till he have paid.

“ It is also customary in some printing-houses that if the compositor or pressman make either the other stand still through the neglect of their contracted task, that then he who neglected shall pay him that stands still as much as if he had wrought.

“ The compositors are jocosely called galley-slaves, because allusively they are, as it were, bound to their galleys; and the pressmen are jocosely called horses, because of the hard labour they go through all day long.\*

“ An apprentice, when he is bound, pays half-a-crown to the Chapel; and when he is made free, another half-crown, but is yet no member of the Chapel; and if he continue to work journey-work in the same house, he pays another half-crown, and is then a member of the Chapel.

“ A founding-house is also called a Chapel; but I suppose the title was originally assumed by founders, to make a competition with printers. The customs used in a founding-house are made as near as may be to those of a printing-house; but because the matter they work on, and the manner of working is different, therefore such different customs are in use as are suitable to their trade; as, first, to call metal, lead—a forfeiture; secondly, a workman to let fall his mould—a forfeiture; thirdly, a workman to leave his ladle in the metal, noon or night—a forfeiture.

“ The printers of London, masters and journeymen, have every year a general feast, which, since the re-building of Stationers'-hall, is commonly kept there. This feast is made by four stewards, viz. two masters and two journeymen; which stewards, with the collection of half-a-crown a-piece of every guest, defray the charges of the whole feast; and as they collect the half-crowns, they deliver every guest a ticket, wherein is specified the time and place they are to meet at, and the church they are to go to, to which ticket is affixed the name and seals of each steward.

“ It is commonly kept on or about May-Day; when, about ten o'clock in the morning, they meet at Stationers'-hall, and from thence go to some church thereabouts; four whiffles (as servitures) by two and two walking before with white staves in their hands, and red and blue ribbons hung belt-wise upon their left shoulders; these go before, to make way for the Company; then walks the beadle of the Company of Stationers, with the Company's staff in his hand, and ribbons, as the whiffles, and after him the divine (whom the stewards before engaged to preach them a sermon) and his reader;

\* Why not, by the same reasoning, because they, as it were, are bound to their horses?—Q. Ed.

then the stewards walk by two and two, with long white wands in their hands, and all the rest of the company follows till they enter the church; then divine service begins, anthems are sung, and a sermon preached, to suit the solemnity, which ended, they in the same order walk back again to Stationers'-hall, where they are immediately entertained with the city-weights and other music; and as every guest enters he delivers his ticket, which gives him admittance, to a person appointed by the stewards to receive it.

"The master, wardens, and grandees of the company (although perhaps no printers) are yet commonly invited, and take their seats at the upper table, and the rest of the company where it pleases them best, the tables being furnished with variety of dishes of the best cheer; and to make the entertainment more splendid, is ushered in with loud music; and after grace is said (commonly by the minister that preached the sermon) every one feasts himself with what he likes best, while the whiffers and other officers wait with napkins, plates, beer, ale, and wine, of all sorts, to accommodate each guest according to his desire; and to make their cheer go cheerfuller down, are entertained with music and songs all dinner time.

"Dinner being near ended, the king's and other healths is begun by the several stewards at the several tables, and goes orderly round to all the guests; and whilst these healths are drinking, each steward sets a plate on each table, beginning at the upper end and conveying it downwards to collect the benevolence of charitable minds towards the relief of printers' poor widows; and at the same time each steward distributes a catalogue of such printers as have held stewards ever since the feast was first kept, viz. from the year of Christ, 1621.

"After dinner, and grace said, the ceremony of electing new stewards for the next year begins, therefore the present stewards withdraw into another room, and put garlands of green laurel, or of box, on their heads, and white wands in their hands, and are again ushered out of the withdrawing-room by the beadle of the Company, with the Company's staff in his hand, and with music sounding before them; then follows one of the whiffers, with a great bowl of white wine and sugar in his right hand, and his whiffler's staff in his left; then follows the eldest steward, and then another whiffler, as the first, with a bowl of white wine and sugar before the second steward; and in like manner another whiffler before the third, and another before the fourth, and thus they walk, with music sounding before them, three times round the hall; and in a fourth round the first steward takes the bowl of his whiffler, and drinks to one (whom before he resolved on) by the title of Mr. Steward Elect; and taking the garland off his own head puts it upon the steward-elect's head, at which ceremony the spectators clap their hands, and others so drum with their feet, that the whole hall is filled with noise, as applauding the choice; then the present steward takes out the steward elect, giving him the right hand, and walks with him, hand in hand behind the three present stewards another round about the hall; and in the next round, as aforesaid, the second steward drinks to another with the same ceremony as the first did;

and so the third steward, and so the fourth, and then all walk one round more hand in hand about the Hall, that the company may take notice of the stewards elect. And so ends the ceremony of the day; such as will, go their ways, but others that stay are diverted with music, songs, dancing, farcing, &c. till they all find it time to depart."—*Moxon*.

Another custom peculiar to a printing-office is termed *washing*; and during the keeping up of which ceremony, if persons happen to reside in the neighbourhood of the office whose nerves are not made of stern stuff indeed, they will hardly fail of getting them shivered. Washing is had recourse to upon two occasions,—either for rousing a sense of shame in a fellow-workman who had been idling when he might have been at work; or to congratulate an apprentice upon the hour having arrived that brings his emancipation from the shackles of his subordinate station, and advances him to manhood. Upon the former occasion the affair generally ends with a wash of one act, but upon the latter the acts are commonly repeated with a degree of violence proportioned to the expectancy of a liberal treat at night. Perhaps the following description may afford some small idea of the nature and effect of the performance. Every man and boy attached to the department of the office to which the person to be washed belongs, is bound in honour, upon a given signal, to make in the room the greatest noise he possibly can with any article upon which he can lay hands. A rattling of poker, tongs, shovel, and other irons, is harmoniously accompanied with running reglet along the bars of the cases, shaking up of the quoin drawers, rolling of mallets on the stone, playing the musical quadrangle by chases and crosses; and, in the press-room, slapping the brayers upon the ink blocks, a knocking together of ball-stocks, hammering the cheeks of the presses with sheep's feet,\* &c. &c. &c., in short every one uses the utmost means he can devise, to raise the concert of din and clatter to the highest possible pitch of hideous discordancy by means of the implements aforesaid; and then the whole is wound up with a finale of three monstrous obstreperous huzzas. The short way with me of preventing his infernal uproar has been the making known a resolution of instantly turning out of the employ the object on whose account soever it might be raised,—a disgrace which no fraternity would be willing to bring down upon a worthy member.

So far the *ancient customs*—I shall now state their *remains* in modern practice, as given by Mr. M'Creery, written before the convulsions in the trade had given a different tone and character to the good understanding between journeyman and employer, which was the intent and foundation of the ancient customs, now scarcely known to the *living* typographer but by name.

"In extensive houses, where many workmen are employed, the *calling a Chapel* is," says Mr. M'Creery, "a business of great importance, and generally takes place when a member of the office has a complaint to allege against any of his fellow-workmen, the first intimation of which he makes to the *Father of the Chapel*, usually the oldest printer in the house, who, should he

\* These technical expressions are duly explained in the course of the work.

conceive that the charge can be substantiated, and the injury supposed to have been received is of such magnitude as to call for the interference of the law, summonses the members of the Chapel before him at the *imposing stone*, and there receives the allegations and the defence in solemn assembly, and dispenses justice with typographical rigour and impartiality. These trials, though they are sources of neglect of business, and other irregularities, often afford scenes of genuine humour. The punishment generally consists in the criminal providing a libation by which the offended workmen may wash away the stain that his misconduct has left upon the body at large. Should the plaintiff not be able to substantiate his charge the fine then falls upon himself, for having maliciously arraigned his companions—a mode of practice which is marked with the features of sound policy, as it never loses sight of *the good of the Chapel.*”

These Chapels were formerly the means not only of regulating to proper behaviour the various tempers and characters that might be introduced into a printing-office, but of establishing a mutual charity for the purposes of relief in cases of sickness or misfortune; in order to effect which, each man subscribed a certain trifling sum, a penny or two, weekly, to which the master regularly added, perhaps, five or ten times as much, by which contributions a fund was formed, called “The Box.” When any member was visited by calamity, a petition was drawn up—a Chapel called—deliberation followed—and such a sum was voted as was thought necessary for temporary relief.

In process of time this excellent institution, where “man from man could find relief,” was perverted to evil purposes, by being made a strong engine of combination against the masters. In the first place, it was decreed that no man, however long he might have subscribed to them, should have relief from these funds if he had failed in his allegiance to *The Committee*, that is, if he were not prepared to blindly join in every combination and *strike* that might be proposed, in order to force the masters to advance the prices of journeyman’s work; to limit their apprentices; and to submit to such regulations as might be dictated by the invisible committee. The consequence was, the masters refused to subscribe to, or to be collectors and treasurers of a fund wielded for their own subjugation. The *Chapel Inquisitions* were then converted to scenes of drunken revelry, and every man’s candle, provided at the cost of the master, placed on the stone to illuminate the feast; or perhaps to a tribunal, to decide who was or was not a fair man, and should or should not be suffered to earn his bread and support his family, if he happened to have one, honestly by that profession to which he had been brought up. During this state of things masters frequently found the decision of their own Chapel to be, that every man who was, or might hereafter be, put upon such a particular work, must immediately leave his employ; and, as a step further, that every man in the house must cease work until their demands were complied with. This usurpation was endured till the men became much more arbiters of the price, quality, and time of doing a work than their masters were. The latter were forced into means to defend themselves. Chapels

were in most houses abolished; and a *turn-out* taking place about the same time, many masters were obliged to clear their houses of every journeyman, and take apprentices, and to become themselves their teachers, or get them taught in the best way they could; and few masters who have retained the command of their houses, and wish to be independent, have since suffered, or ever will suffer, *Chapels* to be revived in them.

(c) *One man to save her from entire disgrace.*

“JOHN BASKERVILLE, the beauty of whose editions have commanded and received universal admiration, was born at Wolverley, in Worcestershire, in 1706. In the year 1726 he kept a writing school at Birmingham; but in 1745 he engaged in the japanning business, and became possessed of considerable property. His inclination for letters induced him to turn his attention towards the press, “he spent many years in the uncertain pursuit,—sunk 600*l*. before he could produce one letter to please himself, and some thousands before the shallow stream of profit began to flow. At length the productions of his press grew into esteem. He died in Jan. 1775, and four years afterwards his types (of which he had, in 1765, unsuccessfully endeavoured to dispose in France) were purchased by a literary society at Paris, and were afterwards employed on a splendid edition of Voltaire’s Works.”—*Chalmers’s Biog. Dict.* vol. iv. pp. 107, 108. [See more of Baskerville, as a letter-founder, in next Section.]

“The typography of Baskerville,” Mr. Dibdin remarks, “is eminently beautiful; his letters are in general of a slender and delicate form, calculated for an octavo, or even a quarto, but not sufficiently bold to fill the space of an imperial folio, as is evident from a view of his great Bible. He united, in a singularly happy manner, the elegance of Platten with the clearness of the Elzevirs; his 4to. and 12mo. Virgil, and small prayer-book, or 12mo. Horace of 1762, sufficiently confirm the truth of this remark. He seems to have been extremely curious in the choice of his paper and ink, the former being in general the fruit of Dutch manufacture, and the latter partaking of a peculiarly soft lustre, bordering upon purple. In his Italic letter, whether capital or small, he stands unrivalled; such elegance, freedom, and perfect symmetry being in vain to be looked for among the specimens of Aldus and Colinaeus.”—*Dibdin on the Classics*, vol. ii. p. 336. See *Harne*, p. xc. xci.

In addition to the works noticed above, there is an edition of Milton’s *Paradise Lost*, “Birmingham: printed by John Baskerville, for J. & R. Tonson, in London, M.DCC.LIX.” (4to.) now before me, most admirably printed. The type (pica) is manifestly an improvement upon the “slender and delicate” mentioned by Mr. Dibdin; I should think it, on the contrary, approaching to the *embonpoint*, and admirably calculated, by extending the size (if in exact proportion), for works of the largest dimensions. The italic possesses much room for admiration. The ink and press-work are beautifully



*B. A. S. H. E. P. V. I. L. L. E.*





clear and uniform,—a scrutinizing look throughout the volume has been unable to discover any one page of a shade difference in colour from another. The paper is very fine, all rag, no cotton, no bleach, no plaster, not machine-made; it is thick, rather yellow, compared to what is doctored up in the present day, and of the description called wove. He printed the letter-press to Mr. Hunter's great work on anatomy, large folio, which exhibits equally good work upon a larger scale. •

The means by which he gave effect to his work are excluded from the province of printing, in these days of improvement, by the triple incongruities of *fine* as possible—*quick* as possible—*cheap* as possible. I have been informed recently of a truth at which I have long since guessed, namely, that his trade of *japanning book-work* was conducted as follows:—He had a constant succession of hot plates of copper ready, between which, as soon as printed (aye, as they were discharged from the tympan) the sheets were inserted; the wet was thus expelled, the ink set, and the trim glossy surface put on all simultaneously. But in those times it was not necessary, in order to keep the bodies and souls of masters and men from uncoupling, to print, by one pair of men, three thousand five hundred sheets a day, or have machines to do two thousand in an hour. •

This work will, in my opinion, bear a comparison, even to its advantage, with those subsequently executed by the first typographer of our age. A few pages forward will be found mention of two works, executed by Mr. Bulmer, some five or six and thirty years subsequent to Mr. Baskerville, as high-wrought specimens of the art, in all its component branches. As to the type, the modern artist (Mr. Martin) has made an effort to cut the cerephs and hair strokes excessively sharp and fine, the long s is discarded, and some trifling changes are introduced, but the letter does not stand so true nor line so well as Baskerville's; and as to the italic, if the pages which contain the arguments to the several poems be compared, the Birmingham artist will be found to far excel. The paper (by Whatman) is of great substance, and its excessively delicate whiteness is by no means agreeable to the eye, it is as irritating to dwell upon as snow itself; the colour of Baskerville's paper is far more pleasant. There is a clearness, a soberness, a softness, and at the same time a spirit, altogether harmonizing in Baskerville's book that neither of the others, with which I am comparing it, can, I think, fairly claim. •

His speculations in printing appear to have yielded him more of honour than of profit. He obtained leave from the University of Cambridge to print a bible in royal folio, and two editions of the Common Prayer; but that learned body appears to have had a stronger inclination for making their privilege conducive to worldly gain, than for earning fame by the encouragement of printing. The University exacted from Mr. Baskerville *twenty pounds* per thousand for the octavo, and *twelve pounds ten shillings* per thousand for the duodecimo editions of the prayer; and the Stationers' Company, with similar

liberality, took *thirty-two pounds* for THEIR permission to print one edition of the psalms in metre, which was necessary to make the prayer-book complete. Baskerville certainly brought the art to a degree of perfection till then unknown in this country. He trusted nothing to the manufacture of others. He was at once his own manufacturer of "ink, presses, chases, moulds for casting, and all the apparatus for printing" [See his Letter to Horace Walpole, 2nd Nov: 1762]; and, according to Mr. Derrick, he made his paper also. He carried on, at the same time, the japanning business to a great extent, in the most elegantly-designed and highly-finished manner. "He could well design, but procured others to execute." "He was much of a humcurist; idle in the extreme; but his invention was of the true Birmingham model—active." "Taste accompanied him through the different walks of agriculture, architecture, and the fine arts." "His carriage, each panel of which was a distinct picture, might be considered the pattern-card of his trade; and it was drawn by a beautiful pair of cream-coloured horses."

It is evident, from a passage in the letter before-mentioned, that he was quite weary of printing. "This business of printing," says he, "which I am heartily tired of, and repeat I ever attempted:" and he once made an offer, "on the condition of never attempting another type." Little or nothing was printed by him after the year 1765. He died without issue, Jan. 8th, 1775. Agreeable to the singularity of his opinions, and by an express direction contained in his will, he was buried in a tomb of masonry in the shape of a cone, under a windmill in his garden belonging to a handsome house which he had built at the upper end of the town of Birmingham. That building was destroyed in the riots of 1791, but his remains continued undisturbed till the year 1821. Upon his death the ground was sold, and passed through various hands to the present possessor, who has cut a canal through it, and converted the remainder into wharf land. The mausoleum was some time ago taken down, and it was then understood that the body had been removed, which supposition proves to have been unfounded; for, a short time previous to Christmas 1820, some workmen, who were employed in getting gravel, discovered the leaden coffin. It was, however, immediately covered up, and remained undisturbed till May, 1821, when the spot having been let for a wharf, it became necessary to remove the coffin; it was, in consequence, disinterred, and deposited in Messrs. Gibson and Sons' warehouse, where it was opened for inspection. The body was found to be in a singular state of preservation, considering that it had been under ground about forty-six years. It was wrapped in a linen shroud, which was very perfect and white. On the breast lay a branch of laurel, faded but entire, and firm in texture: there were also leaves and sprigs of bay and laurel in other parts of the coffin, and on the body. The skin of the face was dry but perfect. The eyes were gone, but the eyebrows, eye-lashes, lips and teeth remained. The skin on the abdomen and body generally was in the same state as that on the face. An exceedingly offensive and oppressive effluvium, strongly resembling the smell of decayed

cheese, arose from the body, and rendered it necessary to close the coffin in a short time, and it has been since re-interred.

It was at first supposed, by those who examined the body, that some artificial means had been employed to protect it from putrefaction; but nothing presented itself to prove that this was the case. The putrefactive process must have been arrested by the leaden coffin having been sealed hermetically: and thus the access of the air, which is essential to the process of putrefaction, was prevented. Had the modern chemicomechanical process of Messrs. Donkin and Gamble been known at that period, or the antiseptic properties of the pyroligneous acid, it is possible that it might have been applied in the case which has been described, and the body might have perhaps been found, as fresh as it was on the day he died.

His widow, in 1775, wholly declined the printing business, but continued the letter-founding till 1777. "Many efforts were used after his death to dispose of the types; but no purchaser could be found in the whole commonwealth of letters. The Universities rejected the offer, and the London book-sellers preferred the types of Caslon and Jackson. The property lay a dead weight, till purchased by a literary society at Paris, in 1779, for £3,700.

(f) *Learn thou, BODONI, in Italian realms—*

"The extraordinary beauty of many of the works which have been executed by BODONI at PARMA, justly entitle him to rank with the most celebrated printers of the present day; nor can it be overlooked, that his labours have given a stimulus even to English exertion: in such estimation has his press been held throughout Europe, that authors in distant countries, who were anxious to have their works introduced to the public in a handsome dress, have transmitted them to his care, under all the disadvantages attendant upon being printed from under their own eye, and in a foreign nation. Before the late successful efforts in England to bring printing to perfection, instances have occurred when we have ourselves paid this humiliating tribute to Italian excellence."—*M'Creech; note, p. 16.*

The works above alluded to I suppose to be,

1. *The Castle of Otranto*, a Tale, by LORD ORFORD, 4to. with plates; which work was printed by Bodoni, for Mr. Edwards of Pall-Mall, in a most splendid manner, in 1791.
2. *Thomson's Seasons*, royal 4to. and small folio, 1794. Only 175 copies.
3. *Gray's Poems*, 1793, 4to. 100 on large paper and 200 on common.
4. *Gray Elegia Inglese, sopra un cimitero campestre; con due versioni Italiane, ed altra Latina*, 1793, 4to.
5. *Gray's Elegy in a Country Church-yard*, with the Italian translation, 4to. 1793. Only 100 copies.
6. *Lines addressed to Victory*, by CORNELIA KNIGHT, with the Italian translation, 1793, 4to. 100 copies.

"The knowledge of this circumstance is of itself sufficient to silence the outcry against the splendid manner in which some of our printers have succeeded in wiping away this national stain. It is certainly a labour as commendable to adorn with all the graces of art the productions of the mind, which are intended to be eternal; as it is to decorate, with so much care, the transitory forms of personal beauty. The real sources of the injury which literature has sustained in this country, and of the impediments to the diffusion of knowledge, are to be found in the various restrictions which government have imposed upon the press, and in the destructive influence of unsparing taxation."—*M<sup>r</sup> Creery*.

Few persons of our profession in England have any idea of the general beauty, and in many instances, uncommon splendour of typographical effect displayed in editions which for upwards of thirty years have been issuing from the press of M. BODONI. The patronage of the rich and powerful is the nurse that fosters to perfection the arts and sciences; and the list\* of the chief productions of this eminent typographer shows that he has experienced, and not in a sparing manner, the warm succour of the affluent. Dr. Smith, in his "Tour on the Continent," 2nd Edit. vol. iii. says, 'A very great curiosity, in its way, is the Parma printing-office, carried on under the direction of M. BODONI, who has brought that art to a degree of perfection scarcely known before him. Nothing could exceed his civility in showing us numbers of the beautiful productions of his press, of which he gave us some specimens, as well as the operations of casting and finishing the letters. The materials of his types are antimony and lead, as in other places, but he shewed us some of steel.' [Query, were they not punches?] 'He has sets of all the known alphabets, with diphthongs, accents, and other peculiarities in the greatest perfection. His Greek types are peculiarly beautiful, though of a different kind of beauty from those of old Stephens, and perhaps less free and flowing in their forms. His paper is all made at Parma. The manner in which M. BODONI gives his works that beautiful smoothness, so that no impression of the letters is perceptible on either side, is the only part of his business that he keeps secret.'

I shall mention a few of his most celebrated works by which some idea may perhaps be formed of their nature and peculiarities.

1. *Anacreontis Teii Odaria*; Greece, 1784, small quarto. The first of his editions of Anacreon, most beautifully executed in *cursive* or Italic Greek; only sixty copies, as presents: now extremely rare and valuable. The Royal Library at Paris possesses an uncommonly fine copy on Dutch paper.

2. *The same*: 1791, 16mo. justly called by M. Renouard, a *bijou typographique*: 25 copies only.

3. *Callimachus*, Greek and Italian; 1792. A chef-d'œuvre of typography.

4. *Homer's Iliad*, in Greek, 1811; 3 vols. *royal folio*: without exception the most splendid of all Bodoni's editions. Each of the three volumes, of which the work consists, comprizes upwards of 370 pages containing the text

\* See *Horne*, vol. II. p. xcv to cxviii.

only. Six years were employed by M. Bodoni in preparing for this impression. The edition consisted of only 140 copies, some of which are on fine vellum paper; and one, a dedication copy, presented to Buonaparte, when Emperor Napoleon, is on vellum, and is understood to possess a degree of brilliancy hitherto unparalleled. It is probably deposited in the Royal Library at Paris.—See more of this catalogue in *Harne*, p. xcv—cvi.

Although in strict conformity with historical truth we are obliged to confess that, in works of splendour, British typography did not take the lead; yet it is gratifying to observe that the superb Shakspeare, Milton, and other works by Mr. Bulmer, Macklin's splendid edition of the Bible, and Bowyer's magnificent edition of Hume, by Mr. Bensley, justly vie with the most costly productions of Bodoni.\*

\* *The Dramatic Works of William Shakspeare*, 1792—1801, 9 vols. folio, and a volume of large engravings. This magnificent work, which is worthy of the unrivalled compositions of our great dramatic bard, will remain, as long as those compositions shall be admired, an honourable testimony of the taste and skill of the individuals who planned and conducted it to its completion. No work of equal magnitude (I speak of the typographical part) ever presented such complete accuracy and uniform excellence of execution. There is scarcely one perceptible shade of variation from the first page of the first volume to the very last page of the work, either in the colour of the ink, the hue of the paper, or the clearness and sharpness of the types. The text was revised by G. Steevens and Isaac Reed. Mr. Bulmer possesses the proof sheets of the whole work, on which are many curious remarks, by Steevens, not always of the most courteous description; also scraps of poetry, graphic sketches, &c. &c."—*Dibdin's Decam.* vol. ii. p. 384.

It is scarcely necessary to observe that, through the fame of the above-named work, the title of "The Shakspeare Printing Office," was conferred on Mr. Bulmer's establishment in Cleveland-row. From this press was published, in 1795, *POEMS*, by Goldsmith and Parnell; and in 1796, *Somerville's CHASE*—all large quarto, and very fine specimens of the art of printing, and particularly as uniting the block-printing with the type.

Mr. Bulmer had a select foundry on purpose for his work, conducted by Mr. W. Martin, of Birmingham, successor to Baskerville. Mr. M'Creery uses types from the same matrices. His beautiful specimen of printing before referred to, viz. "The Press," as well as the other works mentioned in page 297 are exemplifications of the principle, although I must not be understood as giving an unqualified approbation of the peculiar cut of the letter.

The poems of Goldsmith and Parnell are illustrated with wood engravings, by the Messrs. BEWICK—the Chase with those of the elder BEWICK, the younger having died in the interval of these publications. As specimens of xylography, these prints may be said to stand unrivalled by any, either ancient

\* For a further account of splendid typographical works which have issued from the British press, see *Dibdin's Bibliothecal Decameron*, vol. ii.

or modern. At the same time, it is due to Mr. Hole, a pupil of the Bewicks, to say, that the rich efforts of his genius, with which Mr. M'Creery's poem is embellished, are worthy of every praise. These designs are of a totally different class from the former, Bewick's being calculated to show the powers of the art in giving the effects of light and shade, and perspective, to landscape scenery; while Hole's exhibits its capacity in portraying the human figure, and in highly poetical personifications.

This country has also an honour and a treasure to boast of in Mr. Whittaker's "*Magna Charta*," printed in *LETTERS OF GOLD*, with illuminations. His manner of operating is yet a secret. The Society for the encouragement of Arts offered Mr. W. a premium for his ingenuity, upon the condition, as is usual, of his making the process *known*; but Mr. W., aware of the importance of keeping it secret, declined the premium. There are some copies on vellum, beautiful, splendid, and characteristic, beyond any similar work (I had almost said ancient as well as modern) which it has ever been my good fortune to behold! Indeed, taking it "all in all," those who have not seen such a union of typographical and graphical skill as those illuminated copies display, can have no idea of the extraordinary felicity of their execution."—*Dibdin's Decam.* ii. 416.

One reason which may be given for the elegant appearance of the works of Bodoni, and those of other printers of Italy and France, is the strict conformity of the faces of their various-sized types. The cutting of the punches and casting of the type, are, not on the continent, as in this country, a distinct profession. The most eminent printers are designers and casters of the types they print from, as was Baskerville of our own country,\* [See preceding note, p. 312] and thus an uniformity of taste and design is conspicuous throughout every size of type used in their works; hence also they acquire a settled and distinct character; and as they can have excellent paper, ink, and workmanship, all at considerably less expense in those countries than we can in this; as their climate, generally speaking, acts also more favourably upon the ink than ours, their works have that beautiful and perfect appearance, which we find it difficult and highly expensive to equal. Very few printing establishments in this country that undertake fine works of any magnitude, are supplied with types from one foundry alone; and if any were so supplied, not one of our foundries have kept their type of one uniform design, and adhered to the same rule of proportion through all the various gradations of size.†

\* An eminent company of printers at Haarlem have their foundry so complete that they have issued a specimen-book, which, some few years ago, was brought to London, to claim the attention of printers in this country: but, however deservedly eminent the Dutch were in the early ages of typography, and however much we may have been indebted to them with regard to some peculiar types, yet the unremitting attention which has been paid in England and Scotland to the improvement of the art has been so eminently successful as to have left no room for the encouragement of foreign types, and no instance has come within my knowledge of the Dutch founders having met with any success in this country.

† Mr. Joseph Moxon, the most scientific man who has written upon printing, gives great commendation to the Dutch types of the sixteenth and seventeenth centuries in this very particular. Speaking of those cut by Christopher Van Dijk, of Amsterdam, he says, "To my wonder and astonishment I have ob-

The emulation to excel in cutting a new type of any peculiar feature, and the various fashions which, unfortunately for the printers, have been started and patronized, have left the specimen of a British letter—under a heterogeneous compound made up of fat-faces and lean-faces, wide-set and close-set, proportioned and disproportioned, all at once crying “*Quousque tandem abutère patientia nostra?*”† One founder, Mr. Figgins, has, however, broken the spell by showing specimens in our own vulgar tongue: still the “*Quousque*” must be partly retained in order to show, by comparison, the getting in, or driving out powers of his founts.

(g) *Our slightest works the double label prove.*

The enactments of this law will be commented upon hereafter. The shackles thus imposed upon our rightful liberty, might, perhaps, with the modifications afterwards conceded, or if not construed to affect us further than to the extent avowed by Mr. Pitt upon the introduction of the bill into the House of Commons, by the substitution in the construction of the Act of the conjunctive particle *and*, for the disjunctive particle *or*, have been borne upon the statute book without any serious inconvenience or inroad upon the freedom of the press. In truth, it is but doing justice to the equitable principle professed by Mr. Pitt, in his speech on moving for the bill, to say that it was perfectly analogous to that for which I am contending. “I now come,” said he, “to the third head, which is the most important, as it relates to the liberty of the press. We cannot too highly prize that sacred liberty when we consider that it has been instrumental in bringing our constitution to that envied perfection which it possesses. Yet it must also be admitted that, when abused, the most fatal consequences have ever resulted from it. It has been the great principle of the constitution that the liberty of the press should flourish, but

served V. Dijk's pearl Dutch letters in glasses that have magnified them to great letters, and found the whole shape bear such true proportion to his great letters, both for the thickness, shape, fats, and leans, as if with compasses he could have measured and set off in that small compass every particular member, and the true breadth of every fat and lean stroke in each letter, not to exceed or want (when magnified) of letter cut to the body it was magnified to.”—*Mozon, Mec. Ex.* vol. ii, § 11, p. 16.

† How long after all this will you abuse our patience? Perhaps this *equivoque* will appear the best reason that can be given for supposing that no new specimen of type can be exhibited but by this scrap of Latin, which contains about the very worst selection of characters that could have been chosen to exemplify the perfection of a fount. The proportion of vowels and liquids to other letters is much greater in the Latin language than in the English, and it must therefore be a fallacious mode of making us duly acquainted with the relative elegance and order of the various forms of types adapted chiefly for our own language. Mr. Dibbling says, “The Latin language, either written or printed, presents to the eye a great uniformity or evenness of effect. The *m* and *n*, like the solid surloin upon our table, have a substantial appearance: no garnishing with useless herbs, or casing in coat of mail, as it were, to disguise its real character. Now, in our own tongue, by the side of this *m* or *n*, or at no great distance from it, comes a crooked, long-tailed *g*, or a *th*, or some gawkishly ascending or descending letter of meagre form, which are the very flankings, herbs, or dressings, of the aforesaid typographical dish, *m* or *n*. In short, the number of ascending or descending letters in our own language, the *p*, *r*, *l*, *s*, and sundry others of perpetual recurrence, render the effect of printing much less uniform and beautiful than in the Latin language. Caslon, therefore, and Messrs. Fry and Co., after him, should have presented their ‘specimens’ of printing types in the English language: and then, as no disappointment could have ensued, so no imputation of deception would have attached.”—*Decem.* Vol. ii, pp. 351, 352.



it is also clear from the nature of the principle itself, and for the security of the press, that *the author or publisher* of every work should be amenable to the laws of his country. This doctrine is founded on the nature of justice, for every one must be responsible for the act which he commits, and, reasoning this way, we only place the *author or publisher* in the situation of those who know that their conduct ought to be regulated by the laws of the country to which they are subject. I wish to make it impossible that any publication should be circulated without attaching the responsibility to the *author or publisher* of it. It is but a measure of common right to let the name of the author or publisher be affixed to the publication, that any person who shall be injured may know to whom he is to look for redress. But in order to make the measure effectual, and prevent the press from becoming an engine of corruption and innovation in the hands of factions who are ready to circulate cheap publications adapted to inflame and pervert the public mind, it will be necessary to keep a general register, not only of the presses used by printers, but of those in the possession of private persons. It is also my intention to oblige persons in the first instance, to register the types, and the names of the persons to whom they are sold, that a knowledge of all the parties may be more easily obtained. I must also observe, the names and licences to be changed as often as the property is shifted. There may exist a necessity for the adoption of further precautions; it is not for me to anticipate them, but as far as I have stated, I think the remedy adequate to the evil complained of." *Speech of Mr. Pitt, April 19, 1799. See Hansard's Parl. Deb., vol. xxxiv, p. 987.*

Now, I would ask, in what light are we to regard that construction of the act, which has made the printer and publishers responsible, as well as the author, in case of conviction for libel, even when the author is known and avowed, and actually brought into court to answer for the crime, in the event of a jury declaring in favour of the prosecutor?

In cases where the author might not be forthcoming, or where particular circumstances might render a prosecution against him unavailable for the purposes of public justice, the publisher might be the next looked to, and if similar obstacles were found to exist in regard to the publisher, then proceed against the printer. But when the author is avowed, and no proof or circumstance wanting that might be necessary to the satisfaction of offended justice, surely it must be deemed the acme of injustice to prosecute author, printer, and publisher, or all the publishers and sellers, for one and the same offence—an offence of which some of them, at least, had in all probability been wholly unconscious—passing in the common course of business the offensive work, without having read it; or, having read it, wanting the knowledge to discern that it might be possible for legal subtlety to construe what was read into libel.

On this subject I speak *feelingly*: and, as one case in point is worth a thousand presumed possibilities, here is one to the purpose. In 1810, Mr. Cobbett wrote an article for his Political Register relative to the flogging of

some of the sons and servants of English farmers, who were serving their period in the local militia at Ely, in Cambridgeshire, for a trifling dispute or grumbling, construed by military law into mutiny, about unpaid allowance for knapsacks. The ceremony was executed under a guard of the *German Legion*, which regiment happened to be then stationed at New-market. At that time it was thought but a degree less than sedition to speak even disrespectfully of our foreign mercenaries, especially if Germans; and sir Vicary Gibbs, then attorney-general, commenced a prosecution against Mr. Cobbett, author—Hansard, printer—Bagshaw, *news-publisher*—and Budd, *bookseller*; for one and the same offence. Cobbett pleaded the general issue, and put himself upon his defence: Hansard, Bagshaw, and Budd, having no stomach for denying their respective avocations, or that they did print, or publish, or sell, the work in question; and, from nods and winks, having an idea of being excused the calling-up for judgment, even in case of a jury finding for the prosecutor (especially if they gave the attorney-general no trouble in proving *their* share of the crime), determined to take the chance of the verdict: and therefore said, we will trouble you with no defence—we let judgment go by default. But still further—Hansard was made a witness in the same cause for which he was to be tried as a culprit. He was served with a subpoena, to produce the MS. and give evidence of the hand-writing, as a witness against Cobbett. However, Cobbett admitted the authorship; and the witness was not wanted. A verdict of guilty was found; and to the astonishment of all England, Cobbett, Hansard, Bagshaw, and Budd, were all brought up for, and received judgment of the court. My share of this sharp practice was three months imprisonment in the King's Bench, and to find sureties for two years of good behaviour: that of Bagshaw and Budd, two months each, and sureties also. The paper in which the article appeared, be it remembered, was published on Saturday morning, and the MS. was received from the author, in piece-meal, by the posts of Thursday and Friday, so that there was no possibility of contemplating, or of taking an opinion learned in the law, before hundreds of the number were circulated.

One pleasing reflection emanating from this affair has continued, ever since, to radiate on my mind; and I trust it ever will go to the last hour of my memory. Though, after all, I can only claim the honour of having been the mechanical agent in this publication, and of having suffered *three months* duration on account of it, yet, as a participator thus far, I rejoice that it should have been the means of bringing the energetic mind of the great representative of his constituents (sir Francis Burdett) to bear upon the consideration of the practice of flogging in the British army; and that his great exertions in forcing the frequent agitation of the question in the House of Commons, has done so much towards saving our warriors from the disgraceful laceration inflicted, often for the most venial offences, by the lash of the cat-o'-nine-tails.

The only effect this persecution had upon me, was that of confirming my mind more strongly than ever upon the necessity of reforming, among other

abuses, the monstrous stretch of power assumed by the crown in executing *ex-officio* informations, and in packing of special juries, — but — I stop. — Perhaps some of my readers may say I have already gone too far upon matters of a political nature, for a book such as I am about to offer. Let my excuse, if any is wanted, be placed upon the immense importance of the subject, as it affects the liberties of my country—nay, of the whole world—in the trespass thus made upon the liberty of the press; and as I am conscientiously persuaded that a perfectly free press is as essential to our existence and welfare, as a free and independent state, as the freedom of the air we breathe is to the life and vigour of the organs of our frame, so do I think it right to inculcate, as far as I am able, this faithful sentiment of my heart.

When the above was written I was in hopes that enough had been done to satisfy its enemies, and that the press was not destined to endure further aggressions. But, with pity for those who think such innovations upon its liberty necessary for their own ends, I add, to what has been before said, another paragraph concerning new enactments that have been fixed upon the statute-book during the ministry of lord Castlereagh; and compared with which, all former severities vanish into trifles. In the regular exercise of his calling in order to obtain a livelihood, the British printer has been made a perpetual candidate for imprisonment, banishment, or transportation. He is moreover constrained to involve friends as sureties before he can undertake some particular branches of his business; and thus subject himself to the payment of ANY FINE that may be imposed for offences not definable by a written law, but arbitrarily engendered in the breast of any attorney-general—magnified in the microscopic eyes of a special jury—and assuming some monstrous shape on being exposed to the fiat of any time-serving judge. As long as the opinions of persons holding the reins of control continue to shift with the aspects of the times, as they *ever will*; and until the terms *sedition* and *blasphemy* shall have been strictly defined, which they *never will be*, so long will the printer, subjected to the present restrictions, be at the mercy of caprice and crown influence.

As our posterity will have either to resist or submit to this stalking over the press, with a design to trample down all its liberty in this country, it is proper that they should be apprized of the remonstrances made to the legislature in hopes of averting the calamity, and of being able to transmit a right which all good men have ever held sacred, and which has always been esteemed the life-blood of British liberty. At the close of this note shall therefore be inserted the Resolutions afterwards embodied in petitions from the booksellers of London to both Houses of Parliament; a paper which, for eloquence and argument, is not to be surpassed by any production of the same nature. Its effect was, to place Botany Bay one stage more distant by the intervention of such a trifle as “*simple banishment*”† at your own expense, to

\* See the Newspaper Stamp Act, Dec. 30, 1819.

† See Speech of Lord Castlereagh in the House of Commons.

a foreign country; yet the principle of securities and punishments remains the same. But the acts themselves shall also be inserted in the appendix.

At a Meeting of BOOKSELLERS and PRINTERS resident in the City of London and the Neighbourhood thereof, held at the London Coffee-House, Ludgate Hill, on the 15th of December 1819; to consider the Provisions of a Bill now before Parliament, for the more effectual Prevention and Punishment of blasphemous and seditious Libels;

JOSEPH BUTTERWORTH, Esq. in the Chair;

It was unanimously Resolved,

I. THAT we have observed with concern, the increased and extensive circulation of certain seditious and blasphemous libels which have of late been printed and published, and are anxious that such remedy may be provided as to the wisdom of parliament shall seem fit; but that we nevertheless view with great apprehension and alarm the provisions of a bill now under the consideration of the House of Commons, entitled "An Act for the more effectual Prevention and Punishment of blasphemous and seditious Libels," so far as it is proposed that it should be thereby enacted, that if any person shall, after the passing of that act, be legally convicted of having composed, printed, or published, any blasphemous libel, or any such seditious libel as therein mentioned, and shall, after being so convicted, offend a second time, and be thereof legally convicted, such person may, on a second conviction, be adjudged, at the discretion of the court, either to suffer such punishment as may now by law be inflicted in cases of high misdemeanors, or to be banished from the United Kingdom and all other parts of his majesty's dominions, for such term as the court, in which such conviction shall take place, shall order, or to be transported to such place as shall be appointed by his majesty for the transportation of offenders, for any term not exceeding — years; and that it should be further enacted, that if any offender who shall be so ordered by any such court as aforesaid, to be banished or transported in manner aforesaid, shall be afterwards at large within any part of the United Kingdom, or any other part of his majesty's dominions, without some lawful cause, before the expiration of the term for which such offender shall have been so ordered to be banished or transported as aforesaid; every such offender being so at large as aforesaid, being thereof lawfully convicted, shall suffer death as in cases of felony without benefit of clergy.

II. That the punishment of transportation and of death are punishments applicable only to felonies, and offences so specific and certain in nature, as to exclude the commission thereof through ignorance or inadvertence, and necessarily to include the evil intent in the felonious or illegal act. But that the offence of libel is not specific and certain, and is incapable of being rendered previously certain by any specific definition; and that libels may be, and frequently are, published by persons having no community of intention with the authors or composers thereof; and being, from the nature of their

business, necessarily unacquainted with the contents or probable effect of the same.

III. That questions of libel, both in law and fact, are determined by a jury on the prosecution thereof, and that the verdict of the jury upon a trial is the sole criterion of judgment, as to the legal or illegal nature and effect of a publication; and that such verdicts, depending upon individual opinion, are always uncertain and frequently contradictory, in so far, that the authors and composers and first publishers of political and other publications have, in some instances, been acquitted upon prosecutions for libel; and subsequent vendors, no way concerned in the printing or first publishing thereof, have been convicted by different juries for the publication of the same libels, and punished upon such conviction by fine and imprisonment.

IV. That a verdict of acquittal, on a prosecution for libel, whereby the publication complained of is declared in the opinion of the jury to be innoxious, does not legitimate the continued sale thereof, but that the same defendant is subject to prosecution for each subsequent act of publication of the same work, and in doubtful cases, is liable to probable eventual conviction and punishment; and that a prosecution for libel, even in cases of acquittal, does therefore generally operate to restrain the continued circulation of the offensive work, and in some cases to suppress the same altogether.

V. That as general booksellers and publishers, we are more especially affected by the proposed act, and that the more extensive and respectable the trade carried on is, the more probable it becomes, that we may, innocently and with good intentions, fall under the censure and punishment of the proposed law.

VI. That instances are not wanting in which booksellers have been convicted, and have suffered punishment, for the sale of libellous works, by servants without their privity, and, it may be, even contrary to their command; and that as no circumspection can guard against the malice of an offended, or the negligence of a careless, servant, we shall be liable to incur the ultimate penalty of the proposed law, for acts of which we have no cognizance, and against which prudence would be unavailing.

VII. That from the nature of our trade, we are daily employed to execute orders for customers as intermediate hands, in the distribution of new works, of the contents and nature whereof we are unavoidably ignorant, and that for each copy of such works so distributed by us, we are now responsible upon an indictment or information, and are liable, notwithstanding the perfect integrity of our intentions, to punishment, as in case of a misdemeanour; and that if the proposed bill should pass into a law, we may in such cases become liable to transportation for seven years, and to the punishment of death in case of return from transportation.

VIII. That a very great number of historical, political, and religious works, are written and composed and published in London at stated periods, and that most of such works are of temporary and immediate public interest, and that such works issue from the press, and pass through the hands of several

different booksellers, and many thousands thereof are delivered to the public within a very few hours after their first publication, and that a previous perusal or consideration of such works, by such venders of the same as are not the original or first publishers of the same, is impracticable.

IX. That many standard works upon historical, philosophical and political subjects, which have now obtained a classical reputation, and are daily sold by respectable booksellers, under the licence of a long prescription; may be reasonably considered to be liable to question as libellous by analogy to more recent works which have been subjected to prosecution, and that such standard works therefore do not present any criterion for judgment as to the effect of new publications; but may themselves be the subject of future prosecution, and may subject the venders thereof to the punishments proposed by the said bill.

X. That the ignominy of a punishment which it is proposed to make common to authors, printers, booksellers and felons, while it operates to deter learned and respectable writers of the most virtuous principles from treating on political or religious subjects at all, will especially prevent them from engaging in the composition of Reviews, Magazines and other vehicles of periodical discussion, to the great and permanent detriment of learning; and will seriously injure the trade of booksellers and printers, in which they have large capitals embarked; especially in that extensive branch of it which embraces the most respectable periodical works in the country, and will tend to throw them into the hands of reckless and desperate men.

XI. That although we have the greatest confidence in the wisdom and integrity of the present judges of his majesty's courts of law; yet that the power to expatriate and transport for a crime not specific, but indefinite in its nature, which exposes ignorance and inadvertence, equally with intentional guilt, is of too extensive and dangerous a nature to be confided to any authority whatever, to be exercised at discretion; and that, in relation to a crime whose turpitude is heightened or diminished by the political aspect of the times, such a power, especially if rendered permanent, might become the engine of great injustice and oppression, against which no character however perfect would be a protection.

XII. That from the circumstances stated, our trade and means of living, if not totally destroyed by the intended bill, would be carried on under a state of hazard and insecurity, productive of constant mental inquietude, and destructive of the comfort of ourselves and our families.

XIII. That a petition be therefore presented to the House of Commons, praying that the same bill, so far as respects the punishment of transportation, and death for vending such blasphemous or seditious libels as in the said bill are mentioned, may not pass into a law.

XIV. That the petition now read be adopted and signed.

JOS. BUTTERWORTH, *Chairman.*

## ADDENDA.

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“ FRANKLIN, who struck with awe his country's foes,  
 And great before a verbal senate rose.—  
 Artists, who in your humbler stations stand,  
 Earning your bread by Labour's active hand,  
 He left the lesson to your useful class,—  
 Unheeded shall the great example pass ”

No.—His great example has not passed unheeded; and since “ the names that rose to court the rhymes ” of Mr. McCreery did not include those of BOWYER and NICHOLS, I shall enjoy the honour of placing them in due order, in these Addenda, among the most distinguished members of the profession.

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## BOWYER AND NICHOLS.

WILLIAM BOWYER, the first printer of that name, and one of the twenty printers allowed by the Court of Star Chamber, was the son of John Bowyer, citizen and stationer. He was born in 1663, and in his sixteenth year was bound apprentice to Mr. Miles Flesher. Immediately upon the expiration of his term, viz. 1686, he took up his freedom of the Company of Stationers, and commenced business in Little Britain. In 1699 he opened his printing-office in Dogwell-court, White-Friars; and in 1700 (his thirty-seventh year) he was admitted to the livery. He soon became eminent in his profession, which he practised with unremitting industry and unsullied reputation for thirteen years, when, in the night of Jan. 29-30, 1712, he experienced the calamity of seeing his house, furniture, stock, and materials, consumed by fire. His loss was estimated at upwards of five thousand pounds: but it was more than half replaced by the produce of a brief, the contributions of many noble and liberal friends, and a subscription of his own fraternity; “ in grateful remembrance of which the elder Mr. Bowyer had several cuts engraved, representing a phoenix rising from the flames, with suitable mottos, which were used by him and his son as ornaments in some of the most capital books they printed. He had a small silver cup inscribed, ‘ The Gift of Mrs. Eleanor James to W. Bowyer, after his loss by fire, Jan. 30, 1712: ’ under which has since been written, ‘ Bequeathed, in 1777, by William Bowyer to the Company of Stationers, as a Memorial of their Munificence to his father after







'his loss by fire, Jan. 30, 1712-13.' This cup is now deposited amongst the Company's plate, and is occasionally used on days of public festivity."—*Nich. 18th Cent.*

His mother was the daughter of Thomas Dawks, a printer of some celebrity in his day, who, in his youth, from 1652 to 1657, had been employed, as a compositor, on the celebrated Polyglot Bible of Bishop Walton. She was born March 6, 1664-5; was first married to Mr. Benjamin Allport, of St. Botolph's, Bishopsgate, bookseller, and subsequently to Mr. Bowyer; she died in 1727. Mr. Bowyer survived her ten years, and died in 1737, aged 74.\* He was succeeded by his son,

Mr. WILLIAM BOWYER, the most learned and distinguished printer of modern times. This celebrated Greek scholar was born in Dogwell-court, in the extra-parochial precinct of White Friars, London, Dec. 19, 1699, and may be said to have been initiated from his infancy in the rudiments of his art, in which he so eminently excelled. In June, 1716, he was admitted a sizer of St. John's College, Cambridge,† where he continued, till June, 1722. Soon after leaving college he entered into the printing business with his father. The principal attention to the executive, or mechanical part of the business, devolving on the father, and the correcting of the proofs being almost exclusively the business of the son. One of the first works which came out under his correction was the edition of Selden's works, by Wilkins, in three volumes, folio. This was begun in 1722 and finished in 1726: and his great attention to it appeared in his drawing up an epitome of the piece, *De Synedris*, as he read the proof sheets. He married, Oct. 1728, his mother's niece, Miss Ann Prudom, daughter of Mr. Thomas Prudom, citizen and fishmonger, who had been left, a few years before, by her father's will, under the guardianship of the elder Bowyer. By her he acquired some freehold farms in Yorkshire, and one at Navestock, in Essex. She died in 1731, when pregnant with a third son. Of the two former sons, one died an infant, and the other survived his father.‡ Mr. Bowyer married a second wife, Mrs. Elizabeth Bell, in

\* Mr. Bowyer introduced to the profession a very worthy member in the late Mr. Griffith Jones, who, having served his apprenticeship to Mr. Bowyer, established himself in an office of his own, which he subsequently relinquished, and, with his brother, Mr. Oles Jones, in conjunction with Mr. John Newbery, commenced the publication of those numerous and popular little books written

" . . . . to rear the tender thought,  
To teach the young idea how to shoot."

which instructed and amused the infantile age of our fathers, and which have been continued ever since in various forms with universal benefit and approbation. The Lilliputian histories of Goody Two Shoes, Giles Gingerbread, Tommy Trip, &c. are remarkable proofs of the benevolent minds of the original projectors of this mode of instruction, and respectable instances of the accommodation of superior talents to the embryo intellects of infancy. He was many years editor of the *London Chronicle*, the *Daily Advertiser*, and the *Public Ledger*. He contributed also to the *Literary Magazine* with Johnson, and to the *British Magazine* with Smollett and Goldsmith. He was born in 1712, and died in 1786.

† He commenced author in 1719 by writing an epistle in Latin.

‡ In Mr. Thomas Bowyer, who was the second, but only surviving son, an affectionate father's fondest hopes were centred; and to him Mr. Bowyer looked forward as to the heir of his fortune, and successor to the credit which he had obtained as a learned printer. With this view, after a grammatical education at Merchant Taylors' school, the young man was initiated in the profession under the immediate tuition of a Mr. Emerson, who was a relation of Mr. Bowyer, and afterwards, for some time, his partner. Unfortunately young Bowyer conceived a dislike to the business, which was not lessened by the reproaches occasionally received from his father, and which was again heightened by the mortification of seeing a son of Mr. Emerson (to whom the second Mrs. Bowyer had been godmother, and who was, at the same

1747.\* She was originally his housekeeper; but in that situation was well known to, and highly respected by, his literary friends. She was a very extraordinary woman, and after her marriage she applied herself so closely to the advancement of her husband's business, that she, by her intense application to learning, arrived at last to a degree of capacity equal to the task of reading the proofs of the most learned works done in the office; and it is but justice to observe here, that her mental acquisitions were only surpassed by her modesty. She died before her husband.

In 1729, through the friendship of the Speaker, Onslow, Mr. Bowyer was appointed printer of the Votes of the House of Commons, an office which he held through three successive Speakers, and for a space of nearly fifty years. In 1736 he was appointed printer to the Society of Antiquaries, and elected a member. In 1766† he engaged in partnership with Mr. Nichols, who had been trained by him to the profession. This enabled Mr. Bowyer, who was growing an invalid, to withdraw, in some degree, from too close an application; and did also no inconsiderable service to the public by bringing forward a gentleman who, from his zeal for the cause of letters, and his abilities to promote it, proved a very fit successor to his learned friend and partner. Mr. Bowyer died November 18, 1777, having nearly completed his seventy-eighth year. For the last ten years of his life he was much afflicted with the palsy and stone.

Mr. Bowyer certainly stood unrivalled, for more than half a century, as a learned printer, of which his own publications are an incontestible proof; and to his literary and professional abilities he added an excellent moral character. He was a man of the strictest probity, and also of the greatest liberality, assisting every species of distress. Many minute particulars of him that do not come within the limits of this sketch, may be seen in the *Anecdotes of his Life*, published by Mr. Nichols. To the journeymen of his profession he left by will some valuable bequests for the reward of merit,

period, an apprentice) on many occasions brought forward as a contrast for diligence and ability. Hence little jealousies and bickerings arose, which led to serious disagreements, and young Bowyer determined to relinquish the pursuit of business entirely: fixing his inclination on the church, he was ordained by Bishop Hoadly, and for some time officiated as a curate at Hillingdon, in Middlesex. But here an unsettled disposition permitted him not long to remain. He exchanged the clerical for the military garb; and that again for the sombre habiliments of a quaker, and became a resident at a village midway between Durham and Darlington, where he chose to drop his surname, and be known only as *Mr. Thomas*. This circumstance induced the next of kin to his mother to dispute his legitimacy, and claim the Yorkshire freeholds under an entail in his grandfather Prudon's will. After much trouble, occasioned by proceedings at law, he was established in the possession of his freeholds, and passed the short remainder of his life principally in his old retreat, near Darlington. The testamentary arrangements of his father having secured to him a comfortable maintenance, the son of Mr. Bowyer preferred the retirement of a country life, to which he had been long accustomed. He died Dec. 27, 1783, leaving his freehold estates and the greater part of his property to Mr. Thomas Newburn, apothecary, at Durham, who was a distant kinsman.—*Nich.* iii. 275, 276.

\* In one of his letters, June 28, 1748, Mr. Bowyer says, "I have ventured on matrimony again, but without any view to children; more with a desire to have a nurse than to make one. We have been married near a twelve-month, and have a fair title to the Dunmow beam. You will naturally want to know if I have married a fortune. Believe me I am too much of a philosopher for that; I have married a good woman who had lived with me fourteen years; a reasonable time of probation; in whom I doubt not but I shall meet with every comfort."

† The following year, 1767, the office was removed from White Friars to Red-Lion Passage, Fleet Street, where he styled himself "ARCHITECTUS VASABONUM." Over the door of the new office he placed a bust of Cicero.





particularly to compositors understanding the Greek language. The trust is for ever vested in the Stationers' Company.—See p. 279.

Upon his worthy partner and friend, Mr. JOHN NICHOLS, has the mantle of his predecessor fallen, who by his indefatigable industry and splendid talents, has well upheld the character of the typographic profession first gained for it, in this country, by the Bowyers. Sorry am I, indeed, to add, that he has also been inheritor of the same calamity which the first Bowyer experienced. On the evening of February 8, 1808, a dreadful fire reduced at once to ashes the house, the office, the materials, with the valuable stock of learned and expensive works, which had cost the labour of nearly a century (ninety-six years from the time of Mr. Bowyer's misfortune) to accumulate. Still his mind was not broken. "He had the fortitude," as Mr. Dibdin says, "by his resignation as a Christian, and by all the consolation arising from the weight of his public character as a member of society," to bear up against the affliction of beholding the wreck of labours long pursued, with the manly resolve of doing all in human power to restore the loss. The buildings, phoenix-like, sprang up again from the ashes; and, supported by his son, who bears the name of BOWYER, again began his labours. The premises having been finished in less than two years, the business proceeded upon a large scale. It having been judged necessary to have the Votes of the House of Commons printed in an office near to the House, and their business having been for some time divided for that purpose, Messrs. Nichols and Son removed their whole concern to Parliament-street, Westminster, and demised the Red-Lion-Court premises to the learned typographer Mr. A. J. Valpy, previously of Tooke's-court, Chancery-lane.\*

But I should be inexcusable were I content with so brief a notice of him whom Dibdin styles "the living father of the puncheon and matrix;" or omit the opportunity of holding up to my son, and to the son and apprentice of every brother of the profession, an example so worthy to be emulated.

"The labours," says Dibdin, (iii. 402) "of Mr. Nichols have been briefly and unostentatiously made known to the public through the medium of the sixth volume of his '*Literary Anecdotes of the Eighteenth Century*.' He was born at Islington, Feb. 2, 1744-5. In 1757, before he was quite thirteen he was placed under the care of Mr. Bowyer, and, whilst an apprentice, was entrusted with a considerable share of the management of the printing-office.† In 1778 he became associated in the management of the *Gentleman's Magazine*. In 1781 he was elected an honorary member of the Society of Antiquaries at Edinburgh; and, in 1785, of that of Perth. In 1784 he was elected into the Common Council for the Ward of Farringdon-without. In 1804 he

\* Mr. Valpy, now he is on classic ground, will perhaps think of the office given by Mr. Dibdin, and heartily reiterated by his (not learned) brother typographers to "annul and expunge 'henceforth and for ever,' that hieroglyphical, semi-astrological, but most barbarous, gallows-seeming device, wherewith he ornamenteth the frontispieces of his books!" *Dream*. ii. 414.

† "When I was bound to him my father received from Mr. Bowyer a promissory note to *return* half the apprenticeship at the expiration of the seven years, on condition that I behaved suitably to his expectation. This sum he very honourably paid me in February, 1766." J. N.

attained what was, perhaps, the summit of his ambition, in being elected master of the Stationers' Company. In December, 1811, he bade a final adieu to civic honours, intending also to withdraw from a business in which he had been for upwards of half a century assiduously engaged; and hoping (*DEO VOLENTE*) to pass the evening of his life in the calm enjoyment of domestic tranquillity. The son who will so worthily succeed to such a father's fame was the offspring of a second marriage. His mother's name was *MARTHA*, daughter of Mr. William Green, of Kinckley: she died in 1788. He was born July 15, 1779; and in addition to the christian name of his father, bears that of his great predecessor, *BOWYER*."

#### HUGHS ! HANSARD. — STRAHAN : SPOTTISWOODE.

Some notice, however brief, of the two most eminent contemporary Houses of the eighteenth century will, it is presumed, be acceptable to all my readers, as tending to impress upon the mind of the young typographer, that in his profession, as well as in all others, talent, diligence, and probity will raise men from the humblest rank to that of affluence and honour.

Mr. JOHN HUGHS was born at Thame, Oxfordshire, in 1703. His father was a dissenting clergyman. He received a liberal education at Eton College, and served a regular apprenticeship to a stationer and printer in London. He first entered into business about the year 1730, in Holborn, near the Green Gate, and removed from thence to a house in Whetstone Park, near Great Turnstile, facing the east side of Lincoln's-inn Fields, and ranked for many years very high in his profession. From his press issued almost the whole of the numerous and valuable publications of the Dodsleys. In 1740, Mr. Hughs incurred the displeasure of the House of Commons, by having printed "*Considerations on the Embargo on Provisions of Victual.*" The usual proceedings took place—he was ordered to the bar of the honourable House—declared guilty of "*a breach of privilege*"—committed to the custody of the serjeant at arms—reprimanded on his knees—and discharged.

About the year 1763, he obtained, through the interest of Lord North, who had been his school-fellow at Eton, the appointment as printer of the Parliamentary Papers and Journals of the House of Commons; by him was thus laid the foundation of a business since brought to a high degree of prosperity. He continued to reside in the house before mentioned, near Great Turnstile; the office extending backwards in the rear of the houses in Turnstile, and forming one side of Titchborne Court.

Mr. John Hughs married a Miss Dampier, whose brother, Dr. Dampier, was successively Dean of Durham, Bishop of Rochester, and Bishop of Ely. His half-brother was the late sir Henry Dampier, knight, one of the barons of the Exchequer; who was esteemed an admirable scholar, and stood, perhaps, unrivalled as an ecclesiastical lawyer.







After a life of singular industry, integrity, and benevolence, Mr. Hughes died on the 30th of September, 1771,\* at the age of sixty-eight; leaving a widow with manners as placid as his own, who survived him many years. He left also a son, an only child, named Henry, who, after following the laudable example of his father, retired in 1799 from the cares of business, possessed of a fortune very honorably acquired, and at a period of life when he was capable of enjoying the benefits of it. But this, nevertheless, was not permitted him many years. He died at Brighton, September 5, 1810, aged 62, leaving a widow and three daughters. As a scholar he was well esteemed, and as a man worthy and unassuming. He married Miss Eliza Strong, second daughter of an eminent solicitor in Great Ormond Street. For some years, and until after the death of his mother, he resided in Bedford Row, after which he removed to King's Road; and from thence to Harley Street, which was his town residence until the time of his death.

To make proper mention of his successor, as far as from circumstances I am allowed to do, will cause me to retrograde a few years in my history.

The business was, for many years, under the management of a worthy man of exemplary diligence and attention, Mr. William Day, who resided, first in the old dwelling house in Whetstone Park, and subsequently in a house in Great Turnstile, which was made to communicate with the office; and the former was taken for the business. The increase of parliamentary printing rendering more assistance necessary, the active attention to business of Mr. LUKE HANSARD, pointed him out as the most capable of the arduous office of manager of the operative department.

He was born at Norwich, in 1748, and served his apprenticeship to Mr. Stephen White, a man of much versatility of talent and ingenuity, not confined entirely to his own profession. Upon the expiration of his term, Mr. Hansard came to London, and obtained an engagement as a compositor in the office of Mr. Hughes, until the period above-mentioned, when he became the acting manager, Mr. Day attending chiefly to the reading department. After the death of Mr. Day the whole management devolved upon Mr. Hansard, who, after some years' exertion, as great, perhaps, as ever was witnessed, certainly never exceeded by any one, in making the interest of his employer the first and sole object, became, in 1799, a partner in the concern; and, by a subsequent arrangement in 1800, he succeeded as the entire proprietor of a business\* to which he has, with unremitting exertion, devoted almost forty years of his life: and has rendered it the first in the world for that promptitude and despatch so essential to the interests of the legislature and the nation.

The increasing business of the House of Commons, and vast accumulation of stock requisite for executing it, requiring more room, a large and commodious building suitable to the purpose was erected in Parker Street, Queen Street, Lincoln's Inn Fields. The whole business is conducted under

\* "That business has since devolved into the hands of perhaps the only printer living, who unites in one person the ability of superintending such extensive duties, and strength of mind and body sufficient to undergo the fatigue of personal attendance." *Nich.* 18 Cl. ii. 414.

the firm of Luke Hansard and Sons, Mr. Hansard giving the old house, which, for cleanliness, convenience,<sup>o</sup> and above all, immensity of stock of materials, is, as a printing establishment, unequalled, the greater share of his personal attention.<sup>e</sup> Long may he live endued with strength both of body and mind to enjoy the delight (and he seeks no other pleasure) of his incessant drive of business. To this he devotes about eighteen out of the twenty-four hours of every day of his life."

He has a family of sons and grandsons (nor any lack of the other sex), who promise fair to rival in numbers engaged in the typographic art, the Elzevirs of the seventeenth century;<sup>\*</sup> and to insure, beyond any ordinary probability of failure, a long succession of the name of HANSARD in a profession, in which LUKE HANSARD has, by his own talents and industry, raised a fame above all his compeers.

His eldest son migrated to Peterborough Court, in the City of London, in the year 1805, and upon the expiration of his lease in 1823, moved to a more central part of the city, and more convenient to those connexions he had been most anxious to form, in order to avoid any possible collision with the interest of his father and younger brothers. Having purchased the freehold of a house in Pater-noster Row,<sup>†</sup> he fitted it up for business according to his idea and experience of what a printing office ought to be, as far as the scite of ground allowed, and named it,

### The Pater-noster-Row Press.

The late Mr. WILLIAM STRAHAN was born at Edinburgh, in April, 1715. His father had a small appointment in the Customs there. After receiving a Grammar-school education, his son was apprenticed to a printer, and by sobriety and diligence recommended himself, in early life, to his employers. He came to London, and, while young, married a sister of Mr. James Elphinstone, a school-master of much reputation. His emoluments were, for sometime, very scanty, during which time he lived within, rather than beyond his income; and continued uniformly sober, diligent, and attentive to business. This conduct enabled him, after he had embarked on his own account, and the first difficulties were overcome, to get forward with rapid success, and to become one of the most flourishing printers in the metropolis. When Mr. Charles Eyre, in 1769, took possession of the reversion of the patent of king's printer, he appointed Mr. Strahan as his printer, who in 1770 purchased a share of the patent.<sup>‡</sup> His active mind led him to join in the

<sup>o</sup> Of this family, see p. 308.

<sup>e</sup> It is rather remarkable that Stower printed his book in this house, having hired the upper part of Messrs. Cradoek and Joy; and that this work should be delayed till it chanced to be printed in the same house so many years afterwards.

<sup>‡</sup> See p. 182.

warfare of politics. In 1775, he was returned to parliament for Malmesbury, in Wiltshire, with a very illustrious colleague, the honourable Charles James Fox; and in the succeeding parliament (1780), he was member for Wootton-Bassett. In his political connections he was constant to the friends to whom he had been first attached; was a steady supporter of that party who went out of administration in the Spring of 1784; and lost his seat by the dissolution which then followed. His declining health prevented a desire of renewing the arduous duties of a conscientious representative, and he died July 9, 1785, aged 71. The celebrated Dr. Franklin was his fellow-workman in a printing-office in London, whose friendship and correspondence he continued to enjoy till his death.

He had three sons; the eldest, WILLIAM, followed the profession of his father for sometime on Snow Hill; but died in 1781: and his business was taken by Mr. Spilsbury;—GEORGE, D.D., late prebendary of Rochester, was upwards of 50 years vicar of St. Mary, Islington; and ANDREW, who, in due time, succeeded his father.

Mr. A. STRAHAN is, as has already been shown, with George Eyre, Esq. and John Reeve, Esq., joint patentee as king's printer; he remaining sole patentee as law printer. He came into parliament for the borough of Wareham in November 1802. Some years ago Mr. Strahan admitted into a limited partnership Mr. William Preston, who had for many years been principal manager of the business, which continued till Mr. Preston's death. Mr. Strahan then brought his nephew,

Mr. A. SPOTTISWOODE, who had been early initiated into the profession, forward in the concern, and subsequently withdrawing his own name, except as relating to the patent of king's and law printer, this immense business is now very ably conducted by the two brothers, ANDREW and ROBERT SPOTTISWOODE.

## ON TYPE-FOUNDING.

## SECTION VIII.

*The Rev. Mr. Rowe Mores' "Dissertation upon English Typographical Founders and Foundries"—Early Printers Founders also—CAXTON—His Type; Fac-similes not like the Original—WYNKYN DE WORDE—PYNSSON—FAQUES—DAY—Those that followed—Separation of Printing and Founding—Star-Chamber Decrees and Regulations for those Trades—Appointed Printers and Founders—Mr. Pitt's Precedent for intimate acquaintance with the Fraternity—Mr. JOSEPH MOXON—His Work on Type-cutting and Casting—University of Oxford Foundry; Bp. Fell's, Junius's, Grover's, Andrews's, James's, John James, Ilive's, CASLONS, I. II. III. IV., JACKSON, Cotterell, FRY, FIGGINS, THORNE, Martin, and many others.—Scotlard—WILSON, MILLER, &c.—Properties and Shapes of Types—Type Metal—Of Roman—Of Italic—Old Old English, New Old English, Modern, or Black—Names of Letter—Proportion to each other—Different sizes in England—Founts of Letter as with Letter-founders.*

IN the pretatory acknowledgments I have mentioned the Reverend Edward Rowe Mores,\* and am now about to avail

\* "The Reverend Edward Rowe Mores was a gentleman of considerable talents and education. [See Nichols's 18th Cent. 389-405.] In the latter part of his life (he had long turned his thoughts to the subject of early printing) he began to correct the useful publication of Mr. Ames. On the death of Mr. John James of Bertholomew Close (the last of the old race of letter-founders), in June 1772, Mr. Mores purchased all the curious part of that immense collection of punches, matrices, and types, which had been accumulating from the old foundries, from the days of Wynkyn de Worde to those of Mr. James. From these, a large fund of entertainment would probably have been given to the curious, if the life of Mr. Mores had been prolonged. His intentions may be judged of from his valuable work; which, as no more than eighty copies were printed, will always be a typographical curiosity." Mr. Nichols bought the whole impression at the sale of Mr. Mores's curiosities; and after subjoining a small appendix gave it to the public. It has now become exceedingly scarce. I was, however, lucky

myself of his labours to give the English typographer some account of the early practitioners of that art, which he must in candour acknowledge to be entitled to take precedence even of his own. In making my extracts\* I shall not follow Mr. Mores in his peculiarly whimsical abbreviations and punctuation, but the fund of general information, interspersed with anecdote and opinion, relative to every part of the type-founding and printing professions, is so interwoven with his "crabbed eccentricities,"† as scarcely to be separated in any considerable quotations. But his learning, humour, and preservation of facts, which, but for his attachment to a dry subject, would unquestionably have been lost, atone sufficiently for his pedantry and occasional ill-nature. His work, throughout, is calculated to afford amusement and information to every one interested in the study of typographic history. From several passages‡ it is evident that his dissertations were designed to have been prefixed to a posthumous specimen of the punches and matrices of "The foundry of Mr. John James, the last of the old English letter-founders." It was intended "to distinguish the foundries out of which Mr. James's was made up"—"to show the variety of matrices with which his foundry abounded"—"even of those which the great improvements made in the art of letter-cutting have rendered altogether useless in typography."§ As Mr. Mores says, these specimens would have been "found of critical use to an antiquary." They would have given an opportunity of contemplating some of the original punches of Wynkyn de Worde.

## OF ENGLISH FOUNDERS AND FOUNDERIES.

"The history of English printers has been copiously handled by those who, with commendable zeal and diligence, have enough to pick up a perfect copy, cheap, at the price of a guinea, at a late sale of Mr. Sotheby's, and so elegantly bound that some former possessor must have spent as much on the binding as I gave for the book.—H.

\* In order to avoid repetition of references, it may be understood that all matter with marks of quotation are from his works, unless otherwise expressed.

† "The crabbed and eccentric Rowe Mores." *Dibdin*.

"Mores's valuable but quaintly written essay." *Horne*.

‡ See pp. 14, 67, 73, 74, 76.

delivered to us the typographical antiquities of the nation ; but little or no notice has hitherto been taken of the FOUNDER, although he is a first and principal mover in this curious art."

The most probable reason for this silence seems to be, that, at the beginning, no distinction was made between the different operations of making the types, and of using them after they were made ; but the whole exercise of the profession went under the general denomination of PRINTING ; a term which included every process belonging to a printed book, from the punch to the binding—that the inventors of this art so considered and exercised it, is beyond dispute. The conjecture, then, is rational, that their immediate successors followed their example ; and it is observable, that, neither in the acts, ordinances, nor injunctions, made from the 1st Rich. III to the year 1637, relative to printers and printed books ; nor in the charter granted to the Company of Stationers, is any mention made, of the arts of letter-cutting and letter-founding, both which are seemingly there'in comprehended under, *The science, art, craft, or mystery of printing*. Therefore, in the account which we are about to give of English founders and English founderies, we must necessarily mention a few of our first printers, that the progress of letter-making in England may be carried on with as little intermission as may be : and first,

Mr. CAXTON. " His letter was originally of the sort called *secretary* ; and of this he had two founts. Afterwards he came nearer to the english face ;\* and had three founts of great primer ; a rude one which he used in 1474 ; another, something better ; and a third, cut about 1488, approaching more nearly to the english face ; two founts of *english* or *pica*, the latest and best cut about 1482 ; one of *double pica*, good, which first appears in 1490 ; and one of *long primer*—at least, nearly agreeing with the bodies which have since been called by those names. They resemble the usual character of our manuscripts of that age, as those of Faust and Schoeffer, and others of the first printers resembled the character of theirs ; all which were of the

\* It is scarcely necessary to mention that in this part of the work the expressions " english type," " english face," &c., are not used in the sense now applied in typography, as designating the size of the body ; but are confined to the *old english character*, now, for shortness, called *black*.

same lineage, and differed but little in the feature of their countenance."\*

Mr. Dibdin assigns to Caxton five distinct founts; and gives, from Ames, fac-similes in copper-plate engravings, numbered 1 to 5. Those numbered 1, 2, 3, I take to have been nearly equal to our great primer—No. 4, to english—No. 5, a trifle less than great primer, gaining 1 in 18. In Mr. Dibdin's curious descriptions of the titles of the several volumes of Caxton's labours, he has generally added one of these numbers to designate the type in which the book is printed. The more bulky works seem to have been almost uniformly executed with his smaller type (No. 4). He had probably a larger fount of this than of any of the other kinds.

I must confess that my eye, as a printer, was by no means satisfied with these *plate-engraved* fac-similes. It is so absolutely impossible to render impressions taken by such directly contrary means as *copper-plate* printing and *type*-printing, exact likenesses of each other, that I was induced to seek for some originals, to satisfy myself before I wrote upon the subject. I was favored by Mr. Evans of Pall-mall with the opportunity, during the preparation for the sale of the White Knight's library, of tracing from the Caxtons themselves, specimens of the type of *The Pilgrimage of the Soule*,† 1483; and of the "Royal Booke," 1484. The former is the type No. 4; the latter, No. 5; the improved cut of No. 5, as compared with that of No. 4, is very evident.

**O** Glorious Ihesu. O mekest Ihesu. O mooste  
 swete Ihesu/ I praye the/that I may thine trewe con-  
 fession/ conficion/ and satisfaccion as I dye/ And that I

**W**han I remembre and take hede of the conversation of  
 vs that lyue in this wretched lyf in which is no surete  
 ne stable abyding. And also the contynuel tesnyes of enery

\* Mores, p. 4.

† It is supposed by Mr. Dibdin that the work of Caxton here mentioned laid the foundation of John Bunyan's "Pilgrim's Progress." See *Typ. Antiq.* p. 153.



The lines of the former exhibit two sizes of type; the first line is probably Caxton's (Dibdin), No. 2; but as I have not seen the book which contains the type thus denoted, I cannot be positive; for, as I said before, comparison is next to useless between the plate-printing and type-printing.

I do not mean to question the fidelity of the artist in his particular line of art, by whom the plates thus alluded to were executed: but there is such a radical difference in the appearance of impressions produced from copper-plate engravings, and those done after the manner of letter-press, that, looking on the most skilful attempt ever made in this way, is of itself sufficient to decide, whether it is possible for *the plate* to be equally faithful with *the block-mode* of producing fac-similes of type, or surface-printing.

Mr. Horne gives specimens of Caxton's type in the way which is alone capable of truly representing it, namely, by engravings on wood: but these make the matter still worse, as they were copied from Ames's copper-plate specimens; and it was an effort of the artist to make his blocks, as near as art would permit, vie with the engravings from which he had traced, in evenness and sharpness of the lines. The printer, also, from having worked them in the best and clearest manner, has occasioned a still further deviation from that analogy which they are intended to bear with the originals.

It appears very plain to me that Ames and Horne, in their fac-similes of Caxton's printing, have taken, not his first, but his subsequently improved type. In the British Museum one, at least, of the books called Caxton's, certainly was a posthumous Caxton. *The Boke named the Royall*, was a re-print of Caxton by Wynkyn de Worde, in 1517: and I have no doubt but it was done by cast metal type, nor could I, by an examination of some patience, find in it the lines which form my specimen; and which, as said before, I copied from an undoubted original that belonged to the duke of Marlborough. The minute contractions, as *y<sup>e</sup>*, *y<sup>u</sup>*, &c., show the art of punch-cutting to have been materially improved in those years.

*The Myrrour of the World*, although of an earlier date (1480), is, I have no doubt, type.

*Fayttes of Armes and Chyvalrye*, 1489, Caxton, is also type.

*Knight of the Tower*, 1483, Caxton, type.

*Bortius*, type.

All of these books exhibit press-work which for blackness of ink, and regularity of colour and impression throughout, is not excelled by the work of the present day.

WYNKYN DE WORDE made considerable advances in the art of letter-casting, and enriched his foundry with a variety of new types. His letter may be characterized as the *square English*, or *black-face*. The best of his founts were cut about the year 1496.

RICHARD PYNSON, as well as DE WORDE, was a foreigner; he was brought up under Mr. CAXTON, and naturalized. He was an excellent workman. His types are particularly known by several works printed by him in 1496 and 1499.

As excellent a workman, also, was another contemporary, WILLIAM FAQUES. "He used a new cut English letter, equalling" Mr. Mores says, "if not exceeding, in beauty any which our foundries at this day produce;" and the same observation may, in my opinion, be continued to the present day. "Once for all be it observed, that the favourite characters of the printers of these times were the larger bodies, and particularly Great Primer; here, therefore (1515), we dismiss an enumeration which may begin to seem tedious, and hasten to something which may be more amusing, adding only, that Copland the elder (who had been servant to De Worde), and Wyer, and Redman (1527), had founts of Two-line Great Primer, the latter good and beautiful; that Will. Rastel used Italic in 1531; that Berthelet had a fount of English Roman with a face as thick as English, but pretty; and that Redman used a Secretary type in the edition of "Rastall's Grete abregement," printed in 1534; which secretary is the last secretary we remember, and which edition is an edition mentioned by none."

"JOHN DAY, Archbishop Parker's printer, is next to be mentioned; and we mention him with certainty as a founder, if not as a proof of the truth of the conjecture that our first printers cut their own letter, for in the preface to the edition of *Asser Menev*, which the archbp. to allure the English to the study of their mother-tongue, published in Saxon characters, in the year 1567, we are expressly told that the types for that edition were cut by Day, and that he was the first and only one who had cut such

types.”—“ And having arrived at this certainty, we shall mention no more of the English printers, as we are drawing near to the time when founding and printing were separated from each other; and the former was exercised as a trade by itself, and divided into the several branches of cutting, casting, and dressing, the workers in which several branches were indiscriminately called Letter-Founders, though few either did or could perform the whole themselves.”—“ In this place, according to order of time, falls in the mention of a decree of the Court of Starre Chamber, made 11 July, 1637, by which it is ordered,

“ That there shall be four founders of letters for printing, and no more.

“ That the archb. of Canterbury, or the bishop of London, with six other high commissioners, shall supply the places of those four as they shall become void.

“ That no master-founder shall keep above two apprentices at one time.

“ That all journeymen-founders be employed by the masters of the trade, and that idle journeymen be compelled to work upon pain of imprisonment, and such other punishment as the Court shall think fit.

“ That no master-founder of letters shall employ any other person in any work belonging to the casting or founding of letters than freemen or apprentices to the trade, save only in pulling off the knots of metal hanging at the end of the letters when they are first cast, in which work every master-founder may employ one boy only, not bound to the trade.”

“ The four founders appointed by this (1637) decree to serve the whole kingdom were,

“ John Grismand,

“ Thomas Wright,

“ Arthur Nicholas, and

“ Alexander Fifield.”

Mr. Mores gives the particulars of their labours *en masse*, under the title of the Polyglot Foundry, 1650 (p. 41).

“ And this number of founders was judged to be sufficient for the whole kingdom, the same decree limiting the number of master-printers to twenty, as before it had been limited by a decree of the same court, made 23 June, 28 Eliz. (1585), and

framed by archb. Whitgift, to avoid the excessive number of them within the realm; and to repress the great enormities and abuses which they had committed to the disturbance of the Church and State.

" Formed upon the principles of that decree (Star-ch. 1637), ann. 14, Car. II., an act passed for regulating of printing, more burthensome to learning and more subversive of the liberty of the press than the decree itself; which, together with other burthens, occasioned the dissolution of the Court. By this act the number of master-founders was again restrained to four, and the number of master-printers to twenty (exclusively of the King's printers and the printers for the Universities) to be appointed by the archb. of Canterbury and the bishop of London; and no founder was to cast any letter for printing, no joiner to make any press, no smith to forge any iron-work for a press;\* no person to bring from parts beyond the seas any letters founded or cast for printing; nor any person to buy any letters or any other materials belonging unto printing; without application to the master and wardens of the Company of Stationers.

" This was a probationary act for two years only, and 16 *ejusd.* Car. (1664) was continued until the end of the next session of parliament, and again until the end of the next session, and 17 *ejusd.* until the end of the first session of the next parliament; it was revived 1 Jac. II. (1685) to continue in force for seven years, and from thence to the end of the next session, when it expired in 1693, and we hear no more of it," till something very like its ghost arose in the Pitt and Castlereagh administrations, and produced the acts which have been so often referred to; two of which are expired, and which, let us hope that the temper of the people and the more enlightened or liberal policy of the present age will never give occasion for reviving on our statute-books.

Next in order to the Polyglot Founders, is

" The ingenious Mr. JOSEPH MOXON.. He founded at London from 1659 to 1683. His business was that of a mathematical instrument maker, and in the year 1665 he was hydrographer to his majesty, K. Ch. II. and lived at the sign of Atlas, on

\* I really did not know, until I had occasion to become thus acquainted with star-chamber proceedings, that the Act of 39 Geo. III. had such strong precedent in its favour. See *anti* p. 317.

Ludgate-hill, near Fleet-bridge; in 1668 he dwelt at the sign of Atlas, in Warwick-lane: the cause of his removal undoubtedly was the conflagration of 1666; but as Warwick-lane was destroyed in that conflagration as well as Ludgate-hill, we can only suppose that he dwelt in one of the temporary edifices there set up, till the principal street could be rebuilt, after which Mr. Moxon returned to the neighbourhood of his former habitation, and dwelt on the west side of Fleet-ditch.\* He was elected a fellow of the Royal Society, 30 Nov. 1678; an admirable mechanic he was, and handieraft; and having been many years conversant in those trades in which the chief knowledge of all handy-works lies, in the year 1677 began to communicate to the public, in monthly publications, the knowledge he had attained. These publications he entitles '*Mechanic Exercises; or the Doctrine of Handy Works*; all New Matter, not collected or translated from any others.' These exercises he continued to publish monthly, till Oates's plot obstructed, by taking off the minds 'of his few customers from buying them.' The first vol. treating of the smiths', joiners', carpenters', and turners' trades were then finished. In 1686 the work was resumed, and the second volume, which treats of the art of typography in its whole extent, was finished in 24 numbers, about the year 1686, beyond which trades Mr. Moxon went not."

In this work† we are informed "that" (notwithstanding the restraints just mentioned) "the number of founders and printers were grown very many, insomuch that, for the more easy management of typography, the operators had found it necessary to divide it into the several trades of the master-printer, the letter-cutter, the letter-caster, the letter-dresser, the compositor, the corrector, the press-man, the ink-maker; besides several other trades which they take into their assistance, as the smith, the joiner, &c."—"But, as to letter-cutting, which is our immediate subject," he says, "that it was a handy-work at that time kept so concealed among the artificers of it, that he could not learn any one had taught it any other; but every one that had used it learnt it of his own genuine inclination; therefore, though he

\* He was succeeded "as well in skilfulness and curiosity as in office," by Mr. George Adams.

† Namely, Moxon, as quoted by Mr. Mores.

could not describe the general practice of workmen, yet the rules he followed he shows; and had as good an opinion of those rules as those had that were shyest of discovering theirs; for, indeed, by some work done, a judicious eye might doubt whether they went by any rule at all, though geometric rules, in no practice whatever, ought to be more nicely or exactly observed than in this."

"Mr. Moxon, by nice and accurate divisions, adjusted the size, situation, and form of the several parts and members of letter, and the proportion which every part bore to the whole,\* by the exact construction of his standing gages and gages for the counter-punches of angulars—a new thing to the letter-cutters of his time, who worked by the eye and hand only; and by repeated stampings of the counter-punch in lead, tried how it pleased them, and never made two of the same standard.† By laying down for once the angles required for the slope of the italic; scalping down the shoulderings of the infra-foot-line swashes, which others only filed away as far as they could, leaving the rest, after the letter should be cast, to the kerning-knife; and, in short, by applying in every instance geometry and mathematical and mechanical skill to the art of letter-cutting,‡ Moxon was the first of English letter-cutters who reduced to rule the art which before him had been practised but by guess, and left to succeeding artists examples that they might follow his practice."

"As Mr. Moxon has given us the certain state of printing in his time, we shall take occasion to observe, that the bodies most of use in England when he wrote were great-canon, two-line english, double-pica, great-primer, english pica, long-primer, brevier, small-pica, nonpareil, and pearl. The Dutch, he says, had several other bodies, but he thought them not worth naming."

\* He published "*Regulæ trium ordinum literarum typographicarum*," in which he lays down mathematical rules for the formation of roman, italic, and black. His science does not seem to have led him to any improvement in shape, for the characters which he formed are the ugly Elzevirs of the seventeenth century.

† I need not say to any observer of typography how closely this censure will apply to the letter-cutters of the present day. See upon this subject, p. 116.

‡ Fournier, in one of his dissertations, denies, and I think with reason, the general applicability of mathematics to punch-cutting.

" PETER WALPERGEN, at Oxford, in 1683; of whom we can say nothing more than that he is sometimes called Walperger; and by his name seems to have been a foreigner."

" In chronological order must now be mentioned a foundry at the University of Oxford, the matrices of which were severally given to the 'University' by bishop Fell and Mr. Junius." Mr. Mores gives (p. 44, 45) an account under the heads of BISHOP FELL'S Foundry, 1667; MR. JUNIUS'S Foundry, 1677. [See also *post*, 344, 345.]

" — NICHOLS, in 1690.

" JOHN GROVER.

" THOMAS GROVER, his son; both whom Ames, who is exceedingly incorrect throughout his work, calls Glover. Their founding-house was in Angel-alley, in Aldersgate-street." Their foundry is particularized by Mr. Mores in p. 46. " Mr. Grover's foundry became, at his decease, the joint property of his daughters, and was appraised and valued, in 1728, by Mr. James and Mr. Caslon. Mr. Caslon contracted for the purchase of it; but the daughters, thinking the foundry undervalued, refused to join in the sale; so it remained locked up at the house of Mr. Nutt (who had married one of the daughters) for thirty years; Mr. Nutt, in the mean time, casting from the matrices for the use of his own printing-house. At length, all the daughters of Mr. Grover being dead, the property centred in Mr. Nutt, of whom it was purchased by Mr. John James, in 1758. Part of this foundry is said to have belonged to that of Wynkyn de Worde."

• " Mr. — GORING.

Mr. ROBERT ANDREWS; his founding-house was in Charter-house-street; and he was living in the year 1724. His foundry, including that of Mr. Moxon, which constituted the greater part of it, is enumerated by Mr. Mores. Even from these copious extracts the reader will be able to gather but a very imperfect idea of the vast labour and minute attention which Mr. Mores paid to his favorite subject. Besides the notices of founders themselves, he particularizes the kinds of type cast at their several foundries in a manner of which the following may be

taken as a curious specimen of the minute precision of this author, given after his own manner.—See pp. 48, 49.

Mr. MOXON'S Foundry.

“ It has been before observed that Mr. Moxon's foundry makes part of Mr. Robert Andrews's foundry; we believe, the most considerable part: but as they cannot, without great trouble, be separated, we are content that Mr. Moxon's shall be included in Mr. Andrews's.

“ The Foundry of Mr. ROBERT ANDREWS.

ORIENTALS.

HEBR. Bibl. Two-l. Eng. 32. doub. pic. 68. gr. pr. 35. Eng. (the common Germ. face) 47. another, Eng. 73. pica 65. long pr. 35. brev. 35. sm. pic. (old) 42. another, 77. another, 73. nonp. 35. Rabb. Hebræo-Germ. Eng. 30. Rashi, pic. 29. long-pr. 30. brev. 29. nonp. 29. large-f. points 42. accents 27. sm.-faced points 28.

SAMAR. (Leusdenian) 21.

SYR. gr. pr. 47. points 13.

ARAB. gr. pr. 104. Eng. 62.

MERIDIONAL.

Æthiop. gr. pr. 212.

OCIDENTALS.

GREEK, Eng. long-pr. brev. (these three were purchased by Mr. Thomas James, ten years before the sale of the foundry) long-pr. 457. brev. 331. nonp. 329.

ROM. and ITAL. (regulars) 2 l. Eng. full f. cap. 31. 2 l. Eng. 147. It. 108. doub. pic. large f. R. 122. small f. 115. It. 107. doub. pic. R. numb. II. 118. It. 66. another 126. gr. pr. R. numb. I. 114. It. 102. numb. II. R. 110. It. 66. Eng. R. and It. Eng. R. numb. II. 92. numb. III. 96. Eng. R. low.-c. 32. pic. R. 117. pic. R. low.-c. 27. pic. R. and It. long-f. ... long-pr. R. 84. It. 80. long. pr. R. lower-c. 42. another, 38. long-pr. It. cap. and doub. 45. brev. R. lower-c. 57. another, 57. brev. It. ... (title letters and irregulars) 4 l. pic. full-f cap. 30. canon R. accents 27. can. It. 74. 24. doub. pic. R. 127. 2 l. gr. pr. full-f. cap. 31. 2 l. pic. full-f. cap. 31. 2 l. pic. R. lean-f. 58. parag. R. 122. It. 100. sm. pic. R. 76. It. 82. another It. 98. another, 60. R. and It. ... , bourgeoisie It. 72. nonp. R. 80. pearl R. 2 sets.

SEPTENTRIONALS.

ANGLO-SAXON, pic. 16. another 21.

ANGLO-NORM. gr. pr. cap. 24.



ENGLISH, gr. pr. with law 116, Eng. with law 106, pic. with law 125. pic. sm. f. 71. long-pr. 78. brev. with law 118. sm. pic. with law 120. another sm. pic. 58. nony. 43.

, SECRETAR. gr. pr. cap. 15.

HIBERN. pic. 60.

B. WILKINS'S Real Character, Eng. 160.

MI. ADAMS'S symbols, 20.

MR. MOXON'S correcting marks, Eng. 16.

MATHEMATICAL characters. Eng. and sm. pic. 42.

ASTRONOM. and ASTROLOG. 31.

MUSIC, 21 gr. pr. 54. paragon square-headed 44. large old sq.-headed 61. sundry bodies of old square-headed 155.

In this manner are particularized the foundries of

|                              |                                  |
|------------------------------|----------------------------------|
| The Polyglott . . . . . 1650 | Mr. Thomas James (his original). |
| Bishop's Fell . . . . . 1667 | Mr. W. Caslon.                   |
| Mr. Junius . . . . . 1677    | Mr. Ilive . . . . . 1734         |
| Mr. Moxon                    | A Foundry, anonymous.            |
| Mr. Grover . . . . . 1700,   | Mr. John James . . . 1767        |
| Mr. Thomas Grover            | Mr. Cottrell.                    |
| Mr. R. Andrews . . . . 1706  | Mr. Jackson . . . . . 1773       |
| Mr. T. Andrews               | Mr. Moor . . . . . 1770          |
| Mr. Head.                    |                                  |
| Mr. R. Mitchell.             |                                  |

All which may be contracted into the six establishments that follow, viz. bp. Fell's and Mr. Junius's, which compose the Oxford foundry—Mr. James's, which comprises all the rest, except the modern foundries of Mr. Caslon, Mr. Cottrell, Mr. Jackson, and Mr. Moor.

Mr. Mores then gives a synopsis (p. 89), under the heads in the preceding list, of Mr. Andrews's foundry, in order to draw into one point of view an account of the several matrices at that time in England, confining himself to the learned and less common sorts of types, which, although curious in itself, would be of little general use to printers in our days, when every letter-founder is anxious to present his friends, and those whom he is desirous to elect as such, with a specimen, affording the most advantageous display of every thing connected with his foundry,\*

\* The University of Oxford, which, as said before, is in possession of some very valuable unique materials of the ancient foundries, viz. Bp. Fell's and

set off to the best advantage by printing on drawing paper, and by choice press-work. However, in order to imitate, as much as may be useful, the information given by Mr. Mores, I shall insert at the end of this section a synopsis of all the *matrices* in the several English letter-foundries for languages requiring peculiar characters.

“ MR. SILVESTER ANDREWS, son of Mr. Robert Andrews, mentioned in p. 342, founded at Oxford. . Mr. Thomas James purchased both their foundries in 1733.

“ MR. SKINNER.

“ MR. — HEAD's founding-house was in St. Bartholomew's-close. Whose the foundry was originally, we know not; but

“ MR. ROBERT MITCHELL, who had been servant to Mr. Grover, succeeded to it. He removed afterwards into Jewin-street; and lived afterwards over Cripplegate; and afterwards in Paul's-alley, between Aldersgate-street and Redcross-street. His foundry was purchased, in 1739, by the late Mr. Caslon and Mr. John James, and divided between them.

“ MR. THOMAS JAMES, son of the Rev. John James, Vicar of Basingstoke, served his apprenticeship with Mr. Robert Andrews. He entered into business for himself in the year 1710; and his foundry was begun with a set of matrices which he purchased that year in Holland, to which country he went for that purpose.” The account of his expedition, as given by Mores, p. 51, &c. is entertaining: “ Mr. James, after his return from Holland, had his first founding-house in Aldermanbury; from thence he removed to Town-ditch; in both which places his business was carried on upon upper floors. He at length removed to the foundry in St. Bartholomew's-close, where he continued till the time of his death, in 1738, accelerated by an unlucky attachment to a method of printing long since rejected, and at variance with the improvements of latter times.” The method alluded to was neither more nor less than stereotyping—of which see hereafter. “ This founding-house is an edifice disjointed from the dwellings

Mr. Junius's, published in the years 1706 and 1770, specimens which are now to be found only in the collections of the curious, but which Mr. Rowe Mores, p. 82, says are “ no credit to that learned body,” and “ not so accurate as might have been expected from an *archetypographus* and the *curators* of the *Sheldonian*.”

house, and seems to have been built for Mr. James's own purpose. The dwelling-house is an irregular rambling place, formerly in the occupation of Mr. Roycroft; afterwards in that of Mr. Hown-deslow; afterwards in that of Mr. S. Palmer, author of the General History of Printing; and lastly, in that of the two Mr. James's; and was part of the priory of St. Bartholomew: and in this house wrought formerly, as a journeyman, with Mr. Palmer, a gentleman, well known since in the philosophical world, Dr. Benj. Franklin, of Philadelphia."

The WESTONS, mentioned by Ames, are supposed by Mores to be the WETSTEINS of Amsterdam. DUMMERS and JALLESON were both foreigners, and of short duration here. GEORGE ANDERTON attempted letter-founding at Birmingham. MR. BAINE published a small specimen in London, but retired into Scotland. FENWICK, RICHARDS, and M'PHIAL were of still less note; and, with four or five others mentioned by Mr. Mores, were, as he humourously calls them, *nullibiquarians*.

Mr. JACOB ILIVE, 1730, was a printer, and the son of a printer; but he applied himself to letter-cutting, and carried on a foundry and printing-house together.\* In the year 1734 he lived in Aldersgate-street. His foundry was purchased, in 1740, by

Mr. JOHN JAMES. He succeeded his father in 1736, and died in 1772. His foundry consisted of the united foundries of

" Rolij, the German :

" Mr. Grover, the father :

" Mr. Thomas Grover, the son: among whose stock were the materials of Wythkyn de Wörde :

" Mr. Moxon :

" Mr. Robert Andrews, whose foundry included Mr. Moxon's :

" Mr. Sylvester Andrews, his son :

" Mr. Head :

" Mr. Robert Mitchell :

" Mr. Jacob Ilive :

" and of a considerable collection besides, of whose former owners

\* He was a character of much singularity, and made pretensions to learned authorship, the secret of which is most quaintly related by Rowe Mores, p. 65, concluding " that he was an expeditious compositor, though he worked in a night-gown, and swept his case *to pye* with the sleeves: he knew the letters by the touch."—See more of him *antè* p. 274, 5.

we can say nothing: the stock of many artists, and the labour of many years: a multifarious collection, and such as never before was, nor hardly ever will again be, in the possession of a single person."

It should be clearly understood that at the time Mr. Mores wrote this, "he was actually possessed of all the curious parts of the collection, which, after an accumulation of nearly three centuries, had centred in the late Mr. John James; a mass, apparently of rubbish; but in which, Mr. M. says, 'virtu was gratified by some original punches of *Wynkyn de Worde*.'"

"A desire to preserve the memory of this foundry, the most ancient in the kingdom, and which may now be dispersed, has been the cause of this little history;" for which desire ought not we sons of the press to *preserve, everlastingly, the memory of ROWE MORES?*

The publications of Mr. Joseph Moxon have been already noticed as works of merit; and his authority as a theorist and instructor in the art of letter-founding, has commanded respect to the present day. His typographical publications may yield in extent and practical value to those of Fournier, but it should be remembered that the pursuits of Moxon were those of general science, while Fournier was, by birth, education, and profession, a letter-founder.†

Of many of the rest no additional information can now be recovered. Their matrices have enriched the copper currency, or have been sunk in the old stores of Messrs. Caslon and Livermore's foundry. At the commencement of the 18th century the native talent of the founders was so little prized by the printers of the metropolis, that they were in the habit of importing founts from Holland, where types much superior were manufactured. The glorious works of English literature which immortalized the reign of queen Anne were originally presented to the public

\* Mr. Nichols, in his notes on Mores.—The book is not complete without an appendix of eight pages, written by Mr. Nichols, the printer.

† Peter Simon Fournier, born 1712. His letters not only embellish the typographical art, but his genius illustrated and enlarged it. He published, in 1737, a table of proportions to be observed between letters, in order to determine their height and relations to each other.—See his *Manuel Typographique*, 2 vols. 8vo.

through the medium of Dutch types. When we consider the great antiquity of coinage, and of the use of seals, and the comparatively modern date of the invention of printing, no slowness in the progress of art, or in perceiving the applicability of principles, can excite surprise; and the printers of the present day might still have been driven to the inconvenience of importation had not a genius, in the person of William Caslon, arisen to rescue his country from the disgrace of typographical inferiority.

Mr. WILLIAM CASLON, who is styled by Rowe Mores "the Coryphæus of letter-founders," was born in that part of the town of Hales Owen, which is situated in Shropshire. It was by mere chance that he was led to take up the gauntlet, and avert from England the reproach of a dependance on foreign genius in this grand arena of human skill. It may be both amusing and instructive to read the rise and progress of his professional life. He served a regular apprenticeship to an engraver on gun-locks and barrels, and after the expiration of his term followed his trade in Vine-street, near the Minories. In every branch of his art his ability was conspicuous, but his early reputation arose chiefly from the dexterity and genius he evinced in inventing and engraving ornamental devices on the barrels of fire-arms. He did not, however, confine his ingenuity to that particular employment to which he had been brought up, but was occasionally occupied in making tools for bookbinders and for chasers of silver plate. While he was thus engaged some of his book-binding punches were noticed for their neatness and accuracy by Mr. Watts, a printer of eminence, who conjectured correctly that he was capable of remedying the defects of the existing foundries, and who, by engaging to support him, and introducing him to the leading typographers of the day, induced him to undertake a new one.

Speaking of Caslon Mr. Nichols says, in his *Literary Anecdotes*, "In 1720, the Society for promoting Christian Knowledge deemed it expedient to print, for the use of the eastern churches, the New Testament and Psalter in the Arabic language. Mr. Caslon was fixed upon to cut the fount, in his specimens of which he distinguished it by the name of "English Arabic." After he had finished the letters of this fount, he cut the letters of his own name in pica roman, and placed them at the bottom of one of the

Arabic specimens. The name being seen by Mr. Palmer, he advised our artist to cut the whole fount of pica. This was accordingly done, and the performance exceeded the letter of the other founders of the time. But Mr. Palmer, whose circumstances required credit with those whose business would have been hurt by Mr. Caslon's superior execution, repented of the advice he had given him, and endeavoured to discourage him from any further progress. Mr. Caslon, being justly disgusted at such treatment, applied to Mr. Bowyer, under whose inspection he cut, in 1722, the beautiful fount of english which was used in printing Selden's Works, and the Coptic types that were made use of for Dr. Wilkins's edition of the Pentateuch. Under the further encouragement of Mr. Bowyer, Mr. Bettenham, and Mr. Watts, he proceeded with vigour in his employment, and Mr. Bowyer was always acknowledged by him to be his master, from whom he had learnt his art."

The celebrated Mr. Bowyer took Mr. Caslon to James's foundry. Caslon, before that time, had never seen any part of the business, and being asked by his friend if he thought he could cut punches for types, he requested a single day to consider the matter, and then replied that he had no doubt he could. Upon this answer Mr. Bowyer, Mr. Bettenham, and Mr. Watts, actuated by the most liberal zeal for the typographical honour of their country, lent him five hundred pounds to begin the undertaking, and he applied himself to it with an assiduity and success equal to the liberality of his patrons. It is difficult to appreciate the obstacles which he encountered in the commencement of his career; at present the theory and practice of letter-founding are, not, as in his time, an "art and mystery," and efficient workmen in every branch are easily procured; he had not only to excel his competitors in his own peculiar branch of engraving the punches, which to him was probably the easiest part of his task, but to raise an establishment, and cause his plans to be executed by ignorant and unpractised workmen. He had also to acquire for himself a knowledge of the practical and mechanical branches of the art, which require, indeed, little genius, but the most minute and painful attention to conduct successfully. The wishes and expectations of his patrons were fulfilled and exceeded by his decided superiority over his domestic rivals and Batavian com-

petitors; the importation of foreign types ceased; his founts were, in fact, in such estimation, as to be frequently, in their turn, exported to the continent. Beginning early in life, attaining an advanced age, and engraving for himself, he had the advantage of completing his specimen on his own plan. For clearness and uniformity, for the use of the reader and student, it is doubtful whether it has been exceeded by any subsequent productions. From 1720 to 1780 few works were printed with the types of any other foundry, and the editions of that interval will bear a successful comparison with those of any period prior or subsequent for typographical regularity and general respectability of appearance. He has since been excelled in individual founts, but as a whole his foundry is still unrivalled; no specimen of the present day which comes near to it in extent and variety, equals it in congruity or appears so strongly the result of one mind.

William Caslon was no less esteemed as a good and worthy member of society, than for his eminence in his art. His conduct to his family, his friends, and his workmen, was alike deserving of praise. The following particulars have been detailed by Sir John Hawkins. It is to be regretted that more anecdotes of so distinguished and excellent a character have not been preserved.

“ Mr. Caslon (says Sir John Hawkins, in his Hist. Mus. v. 127) settled in Ironmonger Row, Old Street, and being a great lover of music had frequent concerts at his house, which were resorted to by many eminent masters; to these he used to invite his friends, and those of his old acquaintance, the companions of his youth. He afterwards removed to a large house in Chiswell Street, and had an organ in his concert room. After that he had stated monthly concerts, which, for the convenience of his friends, that they might walk home in safety, when the performance was over, were on that Thursday of the month which was nearest the full moon; from which circumstance his guests were wont humourously to call themselves Lupa-tics. In the intervals of the performance the guests refreshed themselves at a sideboard, which was amply furnished; and when it was over, sitting down to a bottle of wine and a decanter of excellent ale of Mr. Caslon’s own brewing, they concluded the evening’s entertainment with a song or two of Purcell’s, sung to the harpsichord, or a few catches, and about twelve retired.”

Mr. Caslon's reputation induced his majesty to place him in the commission of the peace for Middlesex, which office he sustained with honour to himself and advantage to the community. His eldest son having attained a suitable age he took him into partnership, and retired to what was then called a country house, at Bethnal Green, where he expired Jan. 23, 1766, aged 74.

His foundry was first established at Helmet Row, Old Street, it was thence transferred to Ironmonger Row, and, ultimately, to Chiswell Street, where it is still conducted by a great grandson, of whom due mention will be made in a subsequent page. William Caslon appears, among his other good qualities, to have been a great votary of Hymen; he ventured thrice into the nuptial noose, but his second and third unions proved unproductive. He left two sons and a daughter; William, his elder, who succeeded him in Chiswell Street, Thomas, his younger, who was an eminent bookseller in Stationers' Court, whose name appears extensively in the title-pages of the day, and Mary, who married, in the first instance, Mr. Shewell, who was in partnership with the first Mr. Whitbread, when his brewery was in an incipient state, and, secondly, Mr. Hanbey, an ironmonger of large fortune. Mrs. Hanbey has evinced her regard for her father and his descendants by bequeathing an adequate sum of money for keeping in repair the family vault of the Caslons, in the church-yard of St. Luke, Middlesex.

The second possessor of the foundry was initiated in the whole art by his father, and its reputation while in his hands suffered no diminution. He married Miss Elizabeth Cantlitch, a lady of beauty and understanding, by whom he had two sons, William and Henry. Dying without a will, in 1778, his property became divided in equal proportions between his widow and two sons, but the superintendence devolved on the elder, William. The foundry received little augmentation in punches in the period between 1778 and 1793, when Mr. Caslon disposed of his share to his mother and sister-in-law. Mr. Henry Caslon who died in 1788, married Miss Elizabeth Rowe.\* He left one son, between

\* The family of the Rowes is very ancient and has produced, *inter alios*, sir Thomas Rowe, a distinguished ambassador and knight of the garter, of the reign of Elizabeth; sir Henry Rowe, lord mayor of London; and Owen Rowe, less honourably celebrated as one of the judges, sometimes called regicides, of Charles I.



whom, and his widow, he left his share of the foundry. It will not appear extraordinary that a property so divided and under the management of two ladies, though both superior and indeed extraordinary women, should be unable to maintain its ground triumphantly against the active competition which had for some time existed against it. In fact, the fame of the first William Caslon was peculiarly disadvantageous to Mrs. Caslon, as she never could be persuaded that any attempt to rival him could possibly be successful. In October 1795 she was carried off by an apoplectic fit; her testamentary dispositions required the interposition of the lord chancellor, under whose orders the foundry was put up to auction in March 1799, and was bought by Mrs. Henry Caslon for 520*l*. Such was the depreciation of the Caslon letter-foundry, of which a third share, in 1792, sold for 3,000*l*.

On the decease of Mrs. Caslon the management of the foundry devolved on Mrs. Henry Caslon, who, possessing an excellent understanding, and being seconded by servants of zeal and ability, was enabled, though suffering severely under ill health, in a great measure to retrieve its credit. Finding the renown of William Caslon no longer efficacious in securing the sale of his types, she resolved to have new founts cut. She commenced the work of renovation with a new canon, double pica, and pica, having the good fortune to secure the services of Mr. John Isaac Drury, a very able engraver, since deceased. The Pica, an improvement on the style of Bodoni, was particularly admired, and had a most extensive sale. Finding herself, however, from the impaired state of her health, which suffered from pulmonary attacks, unable to sustain the exertions required in conducting so extensive a concern, she resolved, after the purchase of the foundry, to take as an active partner Mr. Nathaniel Catherwood, who by his energy and knowledge of business fully equalled her expectations.

This connection gave a new impetus to the improvements of the foundry, which did not cease during the lives of the partners, and their exertions were duly appreciated and encouraged by the printers. In 1808 the character of the foundry may be considered as completely retrieved, but the proprietors did not long live to enjoy their well-merited success. In 1799, Mrs. Henry Caslon had married Mr. Strong, a medical gentleman, who died in 1802.

In the Spring of 1808 she was afflicted with a serious renewal of her pulmonary attack, in consequence of which she was advised to try the effect of the air of Bristol Hotwells, which probably protracted her life during a twelvemonth of extreme suffering, but could not eradicate the fatal disease. Her fortitude and resignation under this long, continued, and hopeless infliction, could not be surpassed, and were truly admirable. Her sufferings were terminated in March 1809, when she was buried in the cathedral of Bristol. The worthy and active Mr. Nathaniel Catherwood did not long survive his associate, being seized with a typhus fever which baffled the medical art: he died on the 6th of June, very generally regretted.

The Caslon foundry is still upheld, both in the eminence of its character and in its original name, by Mr. Henry Caslon, son of the lady last mentioned. Until the year 1821 he was in partnership with Mr. John James Catherwood, brother to Mr. Nathaniel, the former partner in the house. The additions and varieties made within these few years to the stock of this foundry have been immense. Nothing that perseverance in labour and unsparing expense could effect, either to meet the fashion and evanescent whim of the day, or with the superior view of permanent improvement, has been wanted to keep the concern up to its long-established eminence; and to enable it to rank high among the many able competitors of the present age. The ancient stock can never be equalled—the modern, never excelled. The partnership of Caslon and Catherwood having been dissolved in 1821, the business was carried on by Mr. Caslon alone until 1822, when he admitted into partnership Mr. Martin William Livermore, who for many years had evinced ample talent, indefatigable zeal, and obliging attention, as active foreman and manager of the mechanical department; and every one who had dealings with the Chiswell Street foundry, viewed, with myself, the connection with the highest satisfaction, and with a wish for the success of the firm of CASLON and LIVERMORE.

On the death of Mr. Jackson (of whom see hereafter), his foundry was purchased by the third WILLIAM CASLON, grandson of the first mentioned, who had sold his share of the paternal foundry to his mother and sister-in-law, and removed

to Finsbury Square, whither he transferred Mr. Jackson's materials. Sometime afterwards Mr. Caslon removed them again to Dorset Street; and his house in Finsbury Square was converted by the celebrated bookseller, Mr. Lackington, into the "Temple of the Muses."

In the hands of Mr. William Caslon, Mr. Jackson's foundry was greatly enlarged and improved, particularly by his elegant collection of cast ornaments, a species of typographical decoration which he has the merit of introducing into this country. He is the first letter-founder, of modern times at least, who was honoured with the royal appointment. His specimen of 1785 was very superior to any thing that had been before exhibited by the English founders, and became the pattern for that mode of display of their type which has since been adopted by most of the profession.

If his friends had not yet the pleasure of occasionally receiving his lively salutations—of enjoying the gay, the gentlemanlike converse; the whim, the anecdote, and the agreeable bagatelle of Win. Caslon, aforesaid, I might be induced to amplify on these points: but the biography of contemporaries is rather delicate ground to touch upon; and I therefore pass by with a hearty wish that his choice spirit may long continue buoyant to impart its enlivening sallies. The mention, however, of one thing must not be omitted. Some years ago he was deprived of sight by the formation of a cataract in each eye: still his musical ear furnished the faculty of distinguishing persons whom he knew by their voices; and his cheerful spirits enabled him to sustain the calamity with a becoming temper of mind. At length, his courage in undergoing the operation of couching three several times was rewarded with the perfect restoration of his sight: and his friends again experience the delight of hearing him *truly* say, "Ah!—I'm happy to *see* you, by —." But, although ever ready with anecdote and whim to enliven, still more to his honour as a man, may it be added, that he can at once turn the cheerful smile into serious solicitations for the assistance of a decayed old friend, his orphan, or his widow.

In 1807 he relinquished business in favor of his son, the fourth WILLIAM CASLON, who had previously been in partnership with his





father, and to him we owe the greatest improvement in the art of type-founding that has taken place in modern times; namely, the pierced matrices for large types, which he, without impropriety, denominated *Sans-pareil*. In 1819 Mr. William Caslon, jun., disposed of his foundry to Messrs. Blake, Garnett, and Co., of Sheffield, whither the whole stock has been removed. Mr. Caslon relinquished his profession to enter into a gas-light concern on the north side of the metropolis, transferring to the Sheffield founders such a specimen of type and flowers as will ever cause us printers to regret the loss of such a competitor for fame in this difficult business. The premises in which this foundry was conducted have since been converted into a printing-office.

Upon comparing the books of the time of the celebrated William Caslon with those of the present day, it will be seen that a complete change in the shape and style of types has taken place. His founts rarely occur in modern use, but they have too frequently been superseded by others which can claim no excellence over them. In fact, the book-printing of the present day is disgraced by a mixture of fat, lean, and heterogeneous types, which to the eye of taste is truly disgusting; and it may perhaps be said with truth that a much greater improvement has taken place in the printing of hand-bills than of books. A brief account of the further progress of letter-founding will be necessary to complete the object of this section.

The eccentric Mr. Baskerville, of Birmingham, about the year 1750, cut several founts on a new and fanciful plan, which, although they had not the good fortune to obtain the approbation of the printers, possessed considerable merit, and, aided by his excellent press-work, indicated the road to further improvement, where they did not establish a permanent standard. He is censured by Mores for his printing and hot-pressed paper; it must, however, we think, be confessed by the candid observer, that had his letter-founding equalled his printing, his success would not have been doubtful. His foundry was purchased (as before said in page 313), for a society in Paris, by the celebrated M. de Beaumarchais, and it still, I believe, remains at Paris.\*

\* See more of Baskerville in p. 310, *ant.*

In 1764 Messrs. FRY and PINE began their foundry,\* in which an imitation of Baskerville is evident. Their large letters were decidedly an improvement. The foundry was carried on for some years under the firm of *Fry and Steele*, but is now EDMUND FRY AND SON. Their Specimen of 1823 has an elegant display and great variety; among which are some very peculiar founts, as well as an ample exhibition of cast ornaments. But the predominance of the fat-face fashion, which ought to be eradicated from every type-foundry, and left for hewers in wood alone, is still apparent in this specimen.

Mr. JOSEPH JACKSON. }

Mr. THOMAS COTTERELL. }

Mr. Jackson was born in Old Street, September 4th, 1733, and received his education at a school in that neighbourhood, the gift of a Mr. Fuller; whence he was apprenticed to Mr. Caslon. He was exceedingly tractable in the common branches of the business; and had a great desire to learn the method of cutting the punches, which is, in general, kept profoundly secret. His master, and his master's father, constantly locked themselves in the place where they performed this part of the art; and in order to accomplish his object, Jackson bored a hole through the wainscot, and was thus, at different times, able to watch them through the process, and to form some idea how the whole was performed: and he afterwards applied himself at every opportunity to the finishing of a punch. When he had completed one to his own mind he presented it to his master, expecting to be rewarded for his ingenuity: but the premium he received was a severe blow, with a threat that he should be sent to Bridewell if he again made a similar attempt. This circumstance being taken in dudgeon, his mother bought him what tools were necessary, and he improved himself at her house whenever he had an opportunity. He continued to work for Mr. Caslon after he had served his term of apprenticeship, until a quarrel arose in the foundry about the price of work, which terminated in favor of the workmen, who had caused a memorial to be sent to the elder Caslon,

\* This foundry is described in Rowe Mores, as Moor's. Moor was an overseer who conducted it for the partners. He was originally a white-smith of Birmingham.

then a commissiſſer of the peace, and reſiding at Bethnal Green. However, young Jackson and Mr. Cotterell, being ſuppoſed to have acted as ringleaders in this affair, were diſcharged. Compelled thus to ſeek employment, they united their ſlender ſtock in a partnership, and went on proſperouſly till Jackson's mother dying, he entered, in 1759, on board the *Minerva* frigate as armourer; and, in May 1761, he was removed in the ſame ſituation into the *Aurora*, where he was ſomewhat more ſucceſſful, having about 40*l.* of prize money to receive at the peace of 1763. On his return to London, he worked for ſome time under Mr. Cotterell, who was a private in the regiment of life-guards; a ſituation which, in thoſe days, was eſteemed very reſpectable, and ſought for by even ſubſtantial maſter-tradeſmen. At length, Jackson was encouraged in a determination to adventure in buſineſs for himſelf by two of his fellow-workmen,\* who engaged to allow him a ſmall pittance for ſubſiſtence,† and to ſupply money for carrying on the trade for two years. For the purpoſe of carrying this arrangement into effect, a ſmall houſe in Cock Lane was taken, and Mr. Jackson ſoon ſatiſfied his partnerſ that the buſineſs would be productive before the time promiſed. When he had purſued his labours about ſix months, Mr. Bowyer accidentally calling to inſpect ſome of his punches (for he had no ſpecimen), approved of them ſo much that he promiſed to employ him; adding "My father was the means of old Mr. Caſlon riding in his coach, how do you know but I may be the means of your doing the ſame?" A ſhort time after this he put out a ſmall ſpecimen of one ſount, which his former young maſter carried to Bethnal Green with an air of contempt. The good old juſtice treated it otherwiſe; and deſired his ſon "to take it home and preſerve it; and whenever he went to cutting again, to look well at it."—It is but juſtice to the third William Caſlon to add, that he always acknowledged the abilities of Jackson: and though rivals in an art which requires the greateſt exertions of ingenuity, they lived in habits of reciprocal friendſhip. Buſineſs rapidly increaſing, Mr. Jackson removed to Dorſet Street for a

\* Mr. Robinson and Mr. Hickſon, who were alſo privateſ in the Life-guards.

† Mr. Jackson's ſalary for conducting the buſineſs under this partnership, was 62*l.* 8*s.* per annum.



more capacious workshop. He was applied to by the late duke of Norfolk to make a mould to cast a *hollow square*. Telling the duke that "he thought it practicable," his grace observed, that "he had applied to all the skilful mechanics of London, Mr. Caslon not excepted, who declared it impossible." He soon convinced the duke of his abilities: for in the course of three months he produced what his grace had been years in search of; and was ever after held in great estimation by the duke, who considered him the first mechanic in the kingdom. In 1784 he married the widow of Mr. Pasham, a printer, which materially assisted him in the means of carrying on business. In 1790 his foundry was destroyed by fire, and his moulds and matrices much damaged. He felt this calamity so severely as never to recover his health, or his usual energies for business. The foundry was rebuilt; but the chief materials above-named were not wholly restored (though much had been done towards it) at the time of his death. He died of a scarlet fever, January 14th, 1792, having survived his second wife but a few months.

To particularize the articles of his foundry which were most reputed for their excellence, when all were highly meritorious, would be a boundless task. Let it suffice to mention, as matters of difficulty and curiosity, the fac-simile types which he cut for the *Doomsday-book*; and an *Alexandrian Greek*, under the direction of Dr. Weide, upon which the New Testament was printed. The matrices were afterwards deposited in the British Museum. In 1812 the Rev. H. H. Baber, published the Book of Psalms; and the three volumes containing the Old Testament are now, by the liberality of parliament, in the course of completion under the same laborious attention of Mr. Baber, at the press of Mr. Richard Taylor, whose success in executing the former volume is the best pledge that this truly national work will reflect high credit upon our profession, as well as upon the learned editor.—[See *Synopsis*.] Another *Alexandrian Greek*, under the direction of Dr. Kipling, for the University of Cambridge—and a *Nagri*, directed by captain Kirkpatrick, for the East-India Company, are also to be reckoned among the evidences of this artist's superior merits: It would be culpable to omit some mention of the types which Mr. Jackson cut for the splendid edition of the Bible, published by Mr. Macklin, which certainly exhibited a

pattern of the most perfect symmetry to which the art had at that time arrived. Mr. Figgins also claims the honour of having cut the two-line english fount for this work. Both are right; but some explanation is requisite. I have made the necessary inquiries, and believe the following to be the true state of the rival claims: the first part of Macklin's Bible was printed with a fount of two-line english which Mr. Jackson cut for Mr. Bensley, about the year 1789. When Mr. Bensley had proceeded some way in the work, he wished to renew the fount: but not choosing to purchase it of the then possessor of Mr. Jackson's matrices, he applied to Mr. Figgins to cut a fount to correspond with that he had begun upon. Mr. Figgins undertook the task; and the fount, which was a perfect imitation of the other, was put into use to begin "Deuteronomy," about the year 1793. Mr. Jackson was, in every sense of the word, a master of his art; of which there was no branch wherein he could not at least equal in excellence and expedition the best journeyman in the trade.

Mr. COTTERELL, from the time he was left to himself by Mr. Jackson, continued to increase his founts as low as *brevier*. But he also cut some founts of dimensions which till then were unknown; and which Mr. Mores calls "proscription, or posting letter, of great bulk and dimension, as high as to the measure of 12 lines of pica!" What would these founders think of *posters* of the present day, when a single letter, Q, is made to fill a whole broad-sheet for a lottery-puff!

Mr. VINCENT FIGGINS was apprentice to Mr. Jackson. He was bound in 1782; and served him as apprentice and journeyman till his death in 1792, having, for the three preceding years, had the entire management of the concern. Of this candidate for public favor as a letter-founder, Mr. Nichols, in his *Anecdotes*, ii, 361, says, "With an ample portion of his kind instructor's reputation, he inherits a considerable share of his talents and industry; and has distinguished himself by the many beautiful specimens he has produced; and particularly of Oriental types." On the death of Mr. Jackson, he failed in succeeding to his foundry and materials, by not bidding more than he conscientiously thought they were worth; or than he should be enabled to pay. But his character had long been observed by Mr. John Nichols, who, for many years, was the

intimate friend of Mr. Jackson. Under his auspices Mr. Figgins was encouraged to rear a foundry for his own name. A large order (two founts, great primer and pica, of each 2,000lb., even before he had produced a single specimen) gave the young adventurer the best heart to proceed: neither did his liberal patron suffer him to want the sinews of trade as long as such assistance was required.\* The patronage also of the delegates of the Oxford University press; and the type on which Mr. Bensley printed those two splendid works, Bowyer's History of England, and Macklin's Bible,† established Mr. Figgins in all the reputation he could desire; and he has never since ceased in his efforts to make this foundry one of the most complete in England. No foundry existing is better stocked with matrices for those extraneous sorts which are cut more with a view to accommodation than profit: such as, astronomical, geometrical, algebraical, physical, genealogical, and arithmetical sorts: and I feel it particularly incumbent on me to add that, as his specimen bears equal rank with any for the number and beauty of its founts; so he has strayed less into the folly of fat-faced, preposterous disproportions, than either Thorne, Fry, or Caslon. I consider his five-line pica german-text, a typographic curiosity.

MR. ROBERT THORNE.—The extremely bold and fat letter, now prevalent in job-printing, owes its introduction principally to Mr. Thorne, a spirited and successful letter-founder, recently deceased. Mr. Thorne served his time under Mr. Cotterell before-mentioned. His foundry in Fann Street, Goswell Street, has been purchased by Mr. THOROWGOOD.

MR. WILLIAM MARTIN, brother of Mr. Robert Martin, of Birmingham, who served his time with Baskerville, being patronized by Mr. Bulmer, of the Shakespeare printing-office, began, about 1790, a foundry in Duke Street, St. James's. A decided imitation of Baskerville is visible in his romans and italics, but

\* It is a singular coincidence that the three eminent printers, successive proprietors of the same concern, should be the patrons of three foundries which have so eminently flourished; namely, the first Mr. Bowyer was the patron of the first Mr. Caslon; the second Mr. Bowyer, of Mr. Jackson, who served his apprenticeship to Mr. Caslon; and Mr. John Nichols, of Mr. Figgins, who, as just before-stated, served his time to Mr. Jackson.

† See preceding page.

his greeks and orientals formed the most valuable part of his collection. His foundry, in 1817, was united to the Caslon.

To complete the list of London letter-founders, we must add the names of Mr. BARTON, of Stanhope Street, Clare Market; of Messrs. POUCHEE and JENNINGS, Great Wild Street, Lincoln's-Inn Fields; of Mr. AUSTIN, of Worship Street; and of Mr. HUGHES, a very able engraver, lately in partnership with Mr. Thorne; and who is commencing a foundry in Dean Street, Fetter Lane.

Mr. BARTON was early initiated in mechanical science by Mr. Maudsley the engineer; he was formerly in partnership with Mr. Harvey, an engraver; by whom his founts were principally cut. Mr. Austin engraved the founts of Messrs. Stevenson's unsuccessful foundry; and has since executed most of those of Messrs. Wilson, of Glasgow; and of Mr. Miller, Edinburgh.

I should probably be thought guilty of injustice, and certainly not be emulating the impartial correctness of Mores, were I to omit the names of Messrs. Brown, Lench, Heaphy, Simmons, and Black, as separate and distinct London letter-founders. I have also reason to believe that, some years ago, the foundry of Mac Phail, which Mores has commemorated by a most humorous paragraph, was carried on either by the same individual, or a descendant; but it continues to be screened from observation by the same cloud which obscured it from the curiosity of that illustrious typographical historian.

Messrs. Bower, Bacon, and Bower of Sheffield; Messrs. Blake, Garnett, and Co. of the same place, who purchased the foundry of Mr. William Caslon, junior;\* and Mr. Bessemer of Charlton, near Hitchen, Hertfordshire, complete the list of provincial letter-founders in England.

Messrs. WILSON, of Glasgow, have long ranked as eminent letter-founders, having not only enjoyed a monopoly of favour for many years in the sister kingdom; but by the durable quality of their metal—the excellent finish of their type—and the advantageous terms which, from the comparative cheapness of living, and the low rate of wages to journeymen in Scotland, they have been enabled to offer, most of the principal printers in London

\* See p. 353.

have been induced to supply themselves with a considerable portion of their chief working founts from this foundry ; the letter being delivered and the old metal taken in return, without the least charge or expense on the score of carriage. The necessary materials having been kindly and readily contributed by the present Messrs. Wilson, the son and grandson of the worthy professor, I am happy in being able to give, as well a portrait, as a short memoir, of the FATHER of SCOTCH letter-founders.

Mr. ALEXANDER WILSON was born at St. Andrew's, in Fife-shire, in 1714. Being designed for the medical profession, and having consequently received a liberal education, he left Scotland for London in the year 1737, in order to seek for employment. Soon after his arrival in the British metropolis he engaged himself with a surgeon and apothecary of good character, who was a native of France. He had the entire charge of the shop, and also the care of some of the patients, for which services he received a small annual salary, besides his board and lodging in the house. After having been in this situation about twelve months, Mr. David Gregory, professor of mathematics at St. Andrew's, being in London, introduced him to Dr. Charles Stewart, physician to his grace, Archibald, duke of Argyle, then lord Isla. Dr. Stewart received him with great kindness, and took an early opportunity of making him known to lord Isla, who was pleased very soon to bestow upon him marks of his attention and favour. In his interviews with this nobleman Mr. Wilson had his curiosity much gratified by the valuable astronomical and physical apparatus of his lordship, to which he had occasionally access. Mr. Wilson, on the other hand, was able to contribute, in some degree, to the amusements of his patron, by constructing for him, and certain of his friends, thermometers of different kinds, with more perfection and elegance than had at that time been common in London. Nearly eighteen months elapsed in this way, during which time he conciliated the esteem of his employer by a faithful discharge of whatever business was committed to his care : and in return for his assiduities he was permitted, whenever his attendance on the shop or patients could be conveniently dispensed with, opportunities of keeping up his connections with persons of a philosophical turn of mind. Mr. Wilson has often been heard to speak with satisfaction of this period of servitude, and to express his content-





ment at the lot which had then fallen to him ; and throughout his whole life he was particularly distinguished for a like serenity of temper and felicity of disposition.

While he was thus passing his time in a manner which he considered comfortable for one at his first entrance upon the world, a circumstance accidentally occurred which gave a new direction to his genius, and which, in the end, led to an entire change of his profession. This was a chance visit made one day to a letter-foundry with a friend who wanted to purchase some printing-types. Having seen the implements and common operations of the workmen usually shown to strangers, he was much captivated by the curious contrivances made use of in prosecuting that art. Shortly afterwards, when reflecting upon what had been shown him in the letter-foundry, he was led to imagine that a certain great improvement in the process might be effected ; and of a kind, too, that, if successfully accomplished, promised to reward the inventor with considerable emolument. He presently imparted his ideas upon the subject to a friend named BAIN, who had also come from St. Andrew's ; and who possessed a considerable share of ingenuity, constancy, and enterprise. The consequence of this was, the resolution of both these young adventurers to relinquish, as soon as it could be done with propriety, all other pursuits ; and to unite their exertions in prosecuting the business of letter-founding according to the plan which had been contemplated with a view to improvements. After some further deliberation Mr. Wilson waited upon his patron, lord Isla, to whom he communicated his views, and the design of embarking in this new scheme ; and derived much satisfaction from his lordship's entire approbation and best wishes for its success.

Mr. Wilson and Mr. Bain then became partners in the project ; and, having taken convenient apartments, applied with great assiduity to the different preparatory steps of the business. At an early stage they had proofs of difficulties to an extent which had not been anticipated ; and which, had their magnitude been foreseen, would probably have altogether deterred them from their attempt. But although they found their task grow more and more arduous as their experience improved, it may yet be mentioned, as a fact which bespeaks singular probity of mind, that they never once attempted to gain any insight whatever through



the means of workmen employed in any of the London foundries, some of whom they understood could have proved of considerable service to them. During their experiments they found their residence in London attended with an unavoidable expense, which they perceived could not be much longer supported without turning their industry to some account by opening a foundry, and bringing their productions to market. Under these circumstances they determined upon returning to Mr. Wilson's native city to bring their experiments to a finish; and whither without loss of time they repaired, continuing to prosecute their objects at a much less expense, and much better circumstanced as to convenience.

Thus, Mr. Wilson, after an absence of little more than two years, found himself again among his friends at St. Andrew's: and it will be no great reflection upon his ingenuity to mention that the scheme of improvement which originally determined him and his partner to attempt letter-founding, became, at length, every day less hopeful, until it finally baffled all their endeavours.

They, however, having thus engaged in a new business, and having acquired some little experience in the art (in spite of their unsuccessful effort in the accomplishment of their first plan), went on with a desire of establishing letter-founding in Scotland; and, relinquishing altogether the idea of going upon the new invention, they set about to pursue the ordinary mode of preparing the types. In their attempt to prosecute this speculation, they found themselves in a more sure, though still in a difficult track, and in which they had no guide whatever but their own talent of invention and mechanical ability: and it was by the aid of these that they carried things forward until, at length, they were enabled to cast a few founts of Roman and Italic characters; after which they hired some workmen whom they instructed in the necessary operations; and at last opened their infant letter-foundry at St. Andrew's, in the year 1742.

Most of the printers in Scotland then resided at Edinburgh and Glasgow; and their great distance from the London letter-foundries having subjected them to great inconveniences, they had an interest in encouraging the manufacturing of types brought so immediately within their reach. The liberal orders of their typographical countrymen soon showed Messrs. Wilson and Bain that they were engaged in a regular business, the profits of

which satisfied their moderate views; and under such encouragement they continued their exertions so as to enable them to supply a greater variety of founts. Thus employed, they had lived at St. Andrew's about two years, when the increasing demand for their types, and the prospect of extending their sales to Ireland and North America, induced them, in 1744, to remove to CAMLACHIE, a small village, about a mile eastward of the city of GLASGOW.

The immediate co-partnership between Mr. Wilson and Mr. Bain continued from their first outset, in attempting letter-founding, as before described, until the Autumn of 1747, when it was resolved that, in order to enable them to extend their connexions in Ireland, one of the partners should settle at Dublin. Another change of the place of residence was thus, on the part of one of them, rendered necessary to carry their purpose into effect; and it was agreed that the cast of a die should determine which of the two should remove. The chance having been put to the issue, it fell to the lot of Mr. Wilson still to remain in Scotland. About two years after this separation the partnership was totally dissolved by mutual consent, and Mr. Wilson, although strongly solicited to settle elsewhere, preferred his situation in the West of Scotland to any other which presented itself.

During his residence at Camlachie he had contracted habits of intimacy and friendship with some of the most respectable inhabitants and eminent characters in that quarter, among whom may be particularly reckoned the professors of the University of Glasgow, and Messrs. Robert and Andrew Foulis, the university printers. The growing reputation of the University Press, conducted by these latter gentlemen, afforded more and more scope to Mr. Wilson to exercise his abilities in supplying their types; and being now left entirely to follow his own judgment and taste, his talents as an artist in the line to which he had become devoted, became every year more conspicuous. When the design was formed, by the gentlemen of the University, together with the Messrs. Foulis, to print splendid editions of the Greek classics, Mr. Wilson, with great alacrity, undertook to execute new types, after a model highly improved. This he accomplished, at an expense of time and labour which could not be recompensed by any profits arising from the sale of the types themselves. Such

disinterested zeal for the honour of the University-Press was, however, upon this occasion, so well understood as to induce the University, in the preface to the folio *Homer*, to mention Mr. Wilson in terms as honourable to him as they had been justly merited.

In 1760 Mr. Wilson was honoured with the appointment of the practical astronomy professorship in the University of Glasgow; about two years after which the foundry was removed into the more immediate vicinity of the college. After the appointment of Mr. W. to the astronomical chair, the further enlargement and improvement of the foundry devolved upon his two eldest sons, and he lived to witness its rise, under their management, to the highest reputation.

It is but justice to add that the Glasgow foundry of Messrs. Wilson has kept full pace with every *real* improvement of the London foundries; indeed, so closely has this rivalry been contested, that some of their founts have even served, in their turn, as models for imitation. It has, however, of late, experienced a formidable rival in

Mr. MILLAR, of Edinburgh, type-founder to his majesty for Scotland, whose letter so much resembles that of Messrs. Wilson as to require minute inspection to distinguish the one from the other. The success of Mr. Millar has, in its turn, raised him a competitor in the person of

Mr. MATTHEWSON, who has commenced a foundry at Edinburgh.

### *Properties and Shapes of Types.*

In the early ages of printing, the uniform character used was an imitation of the *old Gothic*, or *German*, from which our *old English*, or *Black*, was afterwards formed,—a character which is now obsolete in the west of Europe, except for the purpose of reprinting old works in fac-simile, or for increasing variety in the display of titles, placards, &c. but it still merits our veneration when preserved pure from fanciful and ridiculous distortions, as the character in which our immortal Caxton, Wynkyn de Worde, Faques, &c. &c. first exercised the art. In Germany, and the

states and kingdoms which lie round the Baltic, works for ordinary use are still printed in type of this description, or which we call German text. The "Printer's Manual," printed at Leipsic in 1791, is in this type; having *Roman* for quotations, *Italic* for names—a larger face on the same body of German, and sometimes that larger size hair-spaced in even the lower-case letters, except where the double letters occur thus, Schöiffer, for particular passages: but even in those nations many works are printed in their own language with roman letters. The probable reason why the Germans, and those who patronize the Gothic characters, have not altogether rejected them for the roman, may have been owing to their apprehensions of sharing the fate of the primitive printers, who suffered greatly in their attempt, from the dislike the learned then showed to works which had been printed in that character, and were compelled to return to their old mode of using the gothic. The same reason may be assigned why the Dutch still adhere to the *black* letter, in printing their books of devotion and religious treatises, while they make use of the roman in their curious and learned works.

In 1465 a work called "Lactantius's Institutes" was printed in *Monasterio Sublacensi Subbiaco*, in the kingdom of Naples, in a kind of semi-gothic of great elegance, approaching towards the subsequent improvement;\* but who the printer was is unknown.

In 1467 the Italian printers cast Greek types; and, in 1480, the Hebrew character was cast in types at Saccino, in the duchy of Milan. About the end of the sixteenth century the Vatican and Paris printers introduced the Syriac, Arabian, Persian, Armenian, Coptic or Egyptian characters, which, with Chinese, Indian, and several other Oriental types, have been improved and published by the printers in London.

In 1467, the first printers who settled at Rome, Conrad Sweynheim and Arnold Pannartz,† printed an edition of CICERO'S

\* Nichols, Orig. 101, &c.

† They were Germans, and like many of US of the present day, appear to have printed much more than they could find purchasers for. After having printed, in six or seven years at most, a great number of very beautiful and correct editions, these ingenious printers were reduced to the most necessitous circumstances. Their learned patron, the bishop of Aleria, who was the author of a beautiful edition of Aulus Gellius, which they printed in 1469, presented a petition to Pope Sixtus IV. in 1471, in behalf of "these worthy

"*Epistolæ Familiæres*" in a type which they call *Roman*, in honour of that city, and established that kind of type, which, although somewhat altered, by subsequent improvement, in mathematical symmetry, is the *Roman* of the present day. The paper and types of Sweynheim and Pannartz are both excellent. The great singularity of the latter was, that they did not place the dot or tittle over the *i*; and at the end of words they put the long *s*.

The Germans and their confederates differ from us in calling those letters *Antiqua*, which we, as well as the French, and other nations, term *Roman*; an inquiry into the cause of this distinction can be of small importance, further than it might prove a desire in the Germans to deprive the ancient Romans of the merit of forming those letters.

That good Roman makes the best figure in a specimen of typography, cannot be disputed; and this superiority is greatly improved by the founders of the present day. A printer, in his choice of type, should not only attend to the cut of the letter, but also observe that its shape be perfectly proportionate, and that it *lines* or ranges with accuracy. The ingenious Mr. Moxon says, "that the Roman letters were originally intended to be made to consist of circles, arcs of circles, and straight lines; and that, therefore, those letters that have these figures either entire or else properly mixt, so as the course and progress of the pen may best admit, may deserve the name of true shape."

By attending to the above mathematical rules, the letter-cutter and industrious printers," in which he represents their great merit and misery in the most pathetic terms, and declares their readiness to part with their whole stock for subsistence. "We were the first of the Germans," say they, "who introduced this art, with vast labour and cost, into your holiness's territories, and encouraged, by our example, other printers to do the same. If you peruse the catalogue of the works printed by us, you will admire how and where we could procure a sufficient quantity of paper, or even rags, for such a number of volumes. The total of these books amounts to 12,475; a prodigious heap, and intolerable to us, your holiness's printers, by reason of those unsold. We are no longer able to bear the great expense of house-keeping for want of buyers, of which there cannot be a more flagrant proof than that our house, though otherwise spacious enough, is full of quire-books, but void of every necessary of life."—This is probably the first mention we can find of *quire-books*: but, alas! the quire-stock of 1824 is very much akin to that of three centuries and a half since.

may produce Roman characters of such harmony, grace, and symmetry, as will please the eye in reading, and, by having their fine strokes and swells blended together in due proportion, will excite admiration in those who may take the pains of comparing the smaller with the larger-sized letters.

- It is equally important that the types should have a deep face, which will depend upon the depth of the punches, and their hollows being in proportion to the width of the respective letters, and likewise that the punches be sunk deep into the matrices; for should there be a defect in this respect, the type will prove unprofitable to the purchaser. Some letters are more liable to lose their appearance than others, from containing finer strokes, or from their being more generally used, as the a, e, t, &c. or the kerned letters, as f, j, &c. The necessity of re-casting such sorts must be obvious, for by so doing a fount may be continued serviceable, where it was thought to be generally defective, when, in fact, the blemish rested solely with those particular sorts.

\* The above opinion of Moxon, with the paragraph which is added to it as in Mr. Stower's grammar, are not here inserted with quite an assentive opinion. Although every praise is due to the ingenuity of Mr. Moxon, as well as to his mathematical and mechanical abilities,—although I am quite ready to grant that “fine strokes and swells blended together in due proportion, excite admiration,” yet am I not quite so ready to allow that “harmony, grace and symmetry,” are the result of Moxon's application of mathematics to letter-making, as attempted in his *Regulæ Trium Ordinum Literarum Typographicarum*. That “Roman letters,” as the extract says, “are made to consist of circles, arcs of circles, and straight lines,” is, indeed, very true; and so far they may be denominated mathematical combinations; and also, these self-same curves and straight lines serve to make up Roman letters, the Italics and the Blacks, and supply the elements of every letter of every variety, however *outré*; and, in short, that every formation in the whole range of the ugly and the beautiful throughout art and nature, is thus far *mathematically* composed. But it would be the greatest of absurdities to entertain an opinion that all things which partake of curves and straight lines will submit to analysis, and be thus reducible to mathematical rules of formation. The perfection of beauty in letters, like the perfection of beauty in features, must depend, then, on the well-proportioned adaptation of all the parts to one another, so as to satisfy, when presented as a whole, the eye that has been accustomed to compare the beautiful with the *more* beautiful, until ideas of the truly tasteful, upon which the judgment must be founded, have undergone a thorough refining.

The quality of the metal of which type is composed demands of the printer particular attention. This is, however, dependant entirely upon the discretion of the founders, and a considerable difference prevails among them, often to the detriment of the printer, to whom it is a matter of great importance that his type should repay him ample interest for its immense expense. Some of the best judges in our profession have been of opinion that more attention has been paid to the interest of the printer, in this respect, by the letter-founders in Scotland, than has been done by those of the metropolis; and I cannot help partially joining in the opinion, although I think other causes contribute to the greater durability of the Scotch founts than what merely belong to the quality (that is, greater hardness united with toughness) of the metal. The founders of Glasgow and Edinburgh have adhered, in the cutting of their type, to the mode practised by the earlier artists, in considering a due strength of footing, as necessary to be given to the ceriphs. When the London founders introduced the extreme of sharp lines at the bottom of their type, in imitation of the French, their finely-printed Latin specimens exhibited a beautifully regular appearance, or *lining*, like an exceedingly fine rule along the line of type; and the founts, when first put into use, for fine work, had a good effect; but the beauty soon vanished. A little wear broke off the finer parts, and the letter exhibited nothing but its stronger stems standing on stumps in lieu of feet. In order to give some exemplification of this difference, let me exhibit two letters upon a large scale of both fashions:—

H H

In the one will be seen a strength gradually decreasing that would prevent any part but the finest extremity from breaking off: in the other there is nothing to prevent the whole of the fine stroke from going at once by the least pressure or wear; and their liability to be thus injured has been increased by the fine lines being made as perpendicular as possible for some depth, instead of being slanted off to a broader base, and thus made more secure against the resistance of pressure.

We shall refer again to Mr. Moxon, who has particularized the quantity of each sort of metal he made use of in his composition for type. "For 28lbs. of [type] metal, it required 25lbs. of lead, mixed with 3lbs. of iron and antimony melted together."

In Germany, steel, iron, copper, brass, tin, and lead, are incorporated with each other by means of antimony; and the quality of this metal is such, if properly prepared, that it will not bend, but break like glass; it is harder than tin and lead, something softer than copper, and melts sooner than lead. How the metal is prepared in Holland is not precisely known; but there is sufficient reason to suppose that it differs from both the German and the English.

In the choice of type, as before-mentioned, attention should be paid to its ranging, or standing even in line, as perfection, in this particular, will generally take off the effect of an ill-shaped face; but it is difficult to determine which of the two defects is the most unpleasant to the eye. The letters should also stand parallel; that is, they must neither get in nor drive out at the head or foot; a fault which cannot be too much reprobated, and is not to be remedied but by re-dressing [Qu. re-casting?] the whole fount. Each letter should bear its due proportion, as to thickness; for it sometimes happens that a fount will be cast so unequal that some of the letters appear with a full face, and others with a thin one.

In ordering a fount of letter, care should be taken that the nick be made to vary from that of any other fount of the same body in the same house; and also to have the nick of considerable depth, as advantageous to the compositor, from its more readily catching the eye than a shallow one, and, consequently, greatly assisting him in the business of composing.

### *Of Italic Letter.*

ITALIC letters owe their invention to Aldus Manutius, by birth a Roman, and who, in the year 1490, erected a printing-office in Venice, where he introduced the Roman types of a nearer cut, and invented that beautiful letter which we and most of the nations in Europe know by the name of Italic, though some



German writers and their followers have attempted to call it the *cursive*, to obliterate the memory of its original descent. Aldus invented this sort of letter in order to accomplish the design he had conceived of executing a collection of all the best works in a smaller form (in 8vo.) than was at that time in use, the first idea of which, we are assured, was given to him by Petrarch's writing; and he employed Francisco di Bologna, an able engraver, who had engraven all the other characters of his printing-office, to execute this, for sometime called, after the name of its inventor, *Aldine*; Aldus obtained several privileges for the exclusive use of this Italic type from the senate of Venice, as well as the pontiffs, Alexander VI., Fabius II, and Leo X.—See Horne, 242 : see, also, further notice of Aldus in note to poem, p. 301.

Italic was originally designed to distinguish such parts of a book as might be said not strictly to belong to the body of the work, as prefaces, introductions, extracts, annotations, &c. all of which it was the custom formerly to print in Italics, so that at least two-fifths of a work appeared in that character.

In the present age it is used more sparingly, the necessity being supplied by the more elegant mode of introducing extracts within inverted commas, and poetry and annotations in a smaller-sized type. It is of service often in the displaying a title-page, or distinguishing the head or subject-matter of a chapter from the chapter itself; but it is mostly used in spelling-books, grammars, dictionaries, &c. to distinguish more readily to the learner the different languages or parts of speech.

It is greatly to be wished that the use of Italic could be governed by some rules. And here may we be allowed to recommend to those authors, who appear so solicitous, by their frequent introduction of Italic, that the beauty and essence of their writings should not be lost, to trust a little more to the discernment and understanding of their readers. Blair, in his *Belles Lettres*, justly observes, that crowding all the pages of a book with Italic characters, is just the same with using no such distinction at all. It also very materially retards the progress of the compositor, who has the trouble of repeatedly moving from one case to another.

Not only does Italic confuse the reader, but it destroys, in a great degree, the beauty of printing, because the bold face of the Roman, suffers by being contrasted with the fine strokes of the

Italic; that symmetry is destroyed which it is so necessary and desirable to preserve, the position of the Roman being perpendicular, and that of the Italic, oblique. Nor can we discover for what purpose it was at first introduced into the body of a work, in names of persons, places, dates, &c. unless that might have been thought an elegance, which the better judgment of the 18th century, considers otherwise.\* A comparison of the agreeable appearance of a page in which no Italic words are seen straggling, with one in which the pleasing regularity of the Roman print is here and there broken in upon by the intrusions of a discordant type, will be at once sufficient to persuade authors to dispense, as far as possible, with the custom of mingling Italic with Roman in their works, especially when it is desirable to have the print, as perfectly as may be, harmonize.

Let it not be imagined, from what has been said, that we enter our protest against the necessity of Italic in every instance; its utility must be allowed in critical and satirical works, &c. where the sense requires a distinguishing mark on a particular word or

\* To give an instance of the ridiculous degree of precision to which this was carried (as also the equally absurd fashion of using a capital to every word which could possibly be deemed a substantive) a question and answer from Nelson's *Fasts and Festivals* (8vo. edition) will suffice:—

Q. *What was the Form of St. Andrew's Cross?*

A. The Instrument of his *Martyrdom* is commonly said to have been something peculiar in the Form of the letter X, being a *Cross decussate*, two Pieces of Timber crossing each other in the Middle: And hence known by the Name of St. *Andrew's Cross*.

It will be seen that there has been no want of method in this arrangement.

1. The Questions to be Italic the answers Roman; but the Q. and the A. to be reversed, viz. the Q. to be Roman for the Italic, and the A. to be Italic for the Roman. 2. All substantives to be capitalized; all noun-substantives to be Italic in the Roman part, and Roman in the Italic part, this not to extend to the sign of the genitive case, as the letters is to be the reverse. Also particular words to be distinguished contrarywise.—The labour to a compositor, and also the reader, on such a work as this, will be little short of that required upon a work of which he understands not a single word, and the book, when printed, exhibits a motley appearance of Roman and Italic, capitals and lower-case, still those who are not sufficient judges of typography to know the cause, wonder why the page is so confused and tiresome to the eye.


subject : we would wish to be understood as arguing not against the *use* of Italic, but the *abuse* of it.

Italic, if justly formed, discovers a peculiar delicacy, and requires considerable mathematical nicety in the letter-cutter to keep the slopings within the degree requisite for each body. But this is not always attended to, and a want of uniformity is too often observed in the angular position of various letters of the same fount, particularly the capitals.

### *Script.*

WITHIN the last three or four years very great improvements have been made in script types.\* Those of the third William Caslon and Jackson are clumsy imitations of a kind of writing between set and running hand, and have very little merit, either in the contrivance or execution. Some that have been subsequently produced are superior ; but being cast upon the common parallelogram moulds, and the junctions being in the centres of the fine or up-strokes, are wholly deficient in freedom and correctness. For the recent advances towards a more perfect imitation of fine penmanship we are indebted to our Gallic neighbours, who have, in this instance, maintained their character for originality of invention. M. Firmin Didot has the merit of having invented or introduced a mould of a peculiar form, and I am indebted to a scientific friend for the following geometrical description. The figure is formed of two unequal parallelograms, of which the angles and two of the sides are equal. The parallelograms are joined, but not centrally, and in such a manner that their sides, produced, are parallel ; that part of the side common

\* Of Scripts, though in former times called *Cursive*, the observation of Rowe Moreau will still apply. He says (p. 33) "The cursorial is a flimsy type, imitating a pseudo-Italian hand-writing, and fitted for ladies and beaux-candidates for fair places donative, who court a plattin to save unnecessary trouble, and to conceal their management of a pen." This purpose is likely to be still better effected by the modern invention of lithographic circulars, by which they can really display and send fac-similes of their hand-writing to the world at large, if they happen to be able to manage a pen dexterously ; and if not, scribes may be borrowed to suit their purpose.

to both parallelograms being omitted. Thus every letter locks in with its neighbour, without which contrivance it would be impossible to compose in lines, or justify in the composing stick. Indeed, to effect this, and to form a square at each end of the line, another sort of spaces must be made, which are therefore called "line-beginnings," "line-endings," they are thus  formed, so that a spaced word, when cut longitudinally, would show the following section :—



Still a great obstacle in bringing even these types into general use has been, the difficulty of teaching the compositor all the necessary variations and combinations of character; as some of the characters, the *r* for instance, have eight variations, besides those in which the same letter may be used as a double, or logotype. Towards an attempt at this, I devised a method by which a pair of common cases might be easily converted into script cases, by certain divisions of the boxes with galle, rule, &c. but I afterwards found it necessary to oblige the compositor to study the combinations which ought to follow the letter he had last put into his stick; for this purpose I found nothing better nor so easy as a pair of common upper cases, laying the various kinds of each letter in succession, so that the workman might glance his eye to every one for the purpose before stated. This has succeeded very well in my own practice, for the double pica, great primer, and english scripts. Still a compositor has much to learn, and patience to exercise, before he can make good work. I find paying double price hardly compensates his time.

This plan has obviated the necessity of *kerning*, which is so great an objection to the old scripts; and, in order to render the junction of the letters more complete, Mr. Didot devised a separation of the letters into forms which produce, when properly combined, an appearance which scarcely admits of improvement, and which, could the impression of letter-press vie with that of copper-plate, might emulate the chef-d'œuvres of Tomkins and Ashby. M. Didot's scripts, however, labour under the disadvantage of great difficulty in the composition, each letter not being formed entire

upon one body, or piece of metal, but such component parts as can, by usual combination of the letters, form the last part of one letter and the first part of the next, being united in one piece with the junction stroke. The other French letter-founders, in consequence of M. Didot's having secured to himself the use of the slanting body by a brevet d'invention, or patent, have been confined to the square body, and have, therefore, in their attempts in script, made no improvement on the old. Mr. Figgins and Mr. Thorowgood's scripts are on the plan of M. Didot's. Messrs. Caslon and Livermore's are on an original principle, invented by M. Boileau, a very ingenious French engraver, the tendency of which is, to unite the beauty of M. Didot's plan with greater facility of composition. How far they have succeeded, with respect to beauty, may be seen by the specimens after given.

The measure must be made so much wider than you intend it should appear in print, as to allow for the "line-beginning" and the "line-ending." Many of the characters, both single and compounds, which form the most usual junction with other letters, are cast of two degrees of thickness—the *thin* for joining with the letters commencing with a junction stroke, as the *m n r v x y z*, and the compounds commencing with these letters. The *thick*, which are distinguished by an extra nick, and marked 2 in the plan of Caslon's cases, to go before *a b c d e f g h i k l o p q t u*, &c. Many of the letters have from two to eight varieties of *before* and *after-junction* strokes according to the adjoining letters with which they may be placed, or for final letters, example [see the scheme of cases] the *a* 2 sorts, *c* 2, *d* 2, *e* 2, *f* 2, *g* 2, *h* 2, *i* 2, *k* 2, *l* 2, *m* 4, *n* 4, *p* 2, *r* 8, *t* 3, *u* 2, *y* 4.\* Nothing but a good eye, judgment, and practice, will enable a compositor to understand these peculiarities; and to those I must leave him. In locking up a forme of script type the most particular attention must be paid to *planing down*, which must be done before the quoins are fastened more than by a slight pressure of the thumb; for from the letters overhanging and closing in with one another, no force of the mallet and planer can level the face of the type after the forme has been locked up to any degree of tightness.

\* This preposterous fashion of having figures larger than the letters, will be hereafter observed upon.

*Of the Names of Letter, as regards its Size, and the Proportions of one Size to another.*

THE names of the different bodies of letter here exhibited in their descending orders, are according to the proper appellation which is given to each of them in England, France, Germany, and Holland ; by comparing one with the other, we may endeavour to account for the names of some of them.

This variety is still increased by the various faces and bodies of different founts of each kind, so that it may be said a large medium, and small, may be added to each.

## NAMES OF TYPE.

| ENGLISH.                        | FRENCH.                                               | GERMAN.                 | DUTCH.                |
|---------------------------------|-------------------------------------------------------|-------------------------|-----------------------|
|                                 | Grosse Nompaille.                                     |                         |                       |
|                                 | Gros Double Canon                                     | Imperial.               |                       |
|                                 | Double Canon                                          | Real                    |                       |
| 1 French Canon                  | Gros Canon                                            | Missal                  | Pary's Romeyn         |
| 2 Two Lines Double Fica         | Trismegiste                                           | Sabon                   | Groote Xanon.         |
| 3 Two Lines Great Primer        | Deux Points de Gros Bomain                            | Canon                   | Canon.                |
| 4 Two Lines English             | Petit Canon, ou deux Saint Augustins                  | Roman                   | Dubbêlœ Augustyn.     |
| 5 Two Lines Pica                | Palestine (deux Ciceros)                              |                         | Dubbelde Mediaan.     |
| 6 Double Pica (two Small Picas) | Gros Paragon (une Philosophie et un Petit Romain)     | Text, or Secunda.       | Dubbelde Descendiaan. |
| 7 Paragon (two Long Primers)    | Petit Paragon (deux Petits Romains et un Petit Texte) | Paragon                 | Paragon.              |
| 8 Great Primer (two Bourgeois)  | Gros Romain (un Petit Romain et un Petit Texte)       | Tertia                  | Text.                 |
|                                 | Gros Texte (deux Petits Textes)                       |                         |                       |
| 9 English (two Minions)         | Saint Augustin, (un Petit Texte et une Nompaille)     | Mittel                  | Augustyn.             |
| 10 Pica (two Nompaille)         | Cicero (deux Nompailles)                              | Cicero                  | Mediaan.              |
| 11 Small Pica (two Rubys)       | Philosophie (une Mignone et une Parisienne)           | Brevier, or Rheinlander | Descendiaan.          |
| 12 Long Primer (two Pearl)      | Petit Romain (une Nompaille et une Parisienne)        | Corpus, or Garmond      | Garmond               |
| 13 Bourgeois (two Diamond)      | Gaillarde (deux Parisiennes)                          |                         | Bourgeois.            |
| 14 Brevier                      | Petit Texte                                           | Petit, or Jungfer       | Brevier.              |
| 15 Minion (Half English)        | Mignonne                                              | Colonel                 |                       |
| 16 Nompaille (Half Pica)        | Nompaille                                             | Nompaille               | Nompaille.            |
| 17 Ruby (Half Small Pica)       |                                                       |                         |                       |
| 18 Pearl (Half Long Primer)     | Parisienne, ou Sedanoise                              |                         |                       |
| 19 Diamond (Half Bourgeois)     |                                                       | Perl                    |                       |

SPECIMENS OF THE VARIOUS SIZES OF TYPE.

---

**French Canon.**  
**Two line Double Pica**  
**Two line Great Primer**  
**Two line English.**  
**Two line Pica.**  
**Double Pica.**  
**Paragon.**

*French Canon*, is confessed to have been first produced by some artisan of that nation, and employed in some work relating to the canons of the church; to which the German title, *Missal*, likewise alludes. The sizes marked 2, 3, 4, 5, 6,



have their names from the respective bodies, of which the depth of two m-quadrats answers to one of the double sizes, only that Double Pica is, in fact, two lines of Small Pica. Paragon is the only letter that has preserved its name; being called so by all the printing nations. Its appellation shows that it was first cut in France, and at the same time gives us room to suppose that the state of well-shaped letter there was at that time but indifferent; because, when Paragon happened to turn out a letter of better shape than the rest, it received the name of *perfect pattern*, which the word paragon implies.

*Great Primer* is called *tertia* in Germany, and is, therefore, one of the major sizes of letter which, in the infancy of the art, served for printing several works of consideration, and particularly the Bible; on which account it is by some called *Bible Text*.

*English* is called *mittel* by the Germans, and *St. Augustin* by the French and Dutch; both which names might be productive of considerable argument; the word *mittel* bearing the same meaning with *middle*, tells us that the former sizes of letter were seven in number, of which English was the centre, having *prima*, *secunda*, and *tertia*, on one side, and *Pica*, *Long Primer*, and *Brevier*, on the other. As to the name of *St. Augustin*, which the French and Dutch give it, it leads us to suppose that the writings of that father were the first work which was done in letter of that size.

*Pica* is another letter that admits of having particular notice taken of it, on account of its being called *Cicero* by the French and Germans; for as the preceding size was distinguished by the name of *St. Augustin*, so has this been honoured with that of *Cicero*, on account of the Epistles of that writer having been first done in letter

of this size, in which we are not left to mere conjecture, but have tradition on our side; for in the year 1704 it was asserted by a compositor, then upwards of seventy years of age, whose authority, though allowed to rest on hearsay evidence, deserves notice, when we consider the early period the assertion was made, and that no contradiction has prevented its belief, as well as the probable reason why founts should be named after the works for which they were first used; therefore, we have only to trace this relation two or three lives back, and we shall be brought to the time when it was considered an undoubted fact. This point ascertained, why the *Pica* body acquired the name of *Cicero*, it may open a fair field for conjecture on most of the other disputed bodies, and may enable those who feel interested in the controversy to decide whether the Germans or the French were the first who dedicated the letter of this body to the name of *Cicero* on the before-mentioned account.

*Small Pica*, thus named from its inferiority to *Pica*. But in France they assign the invention of this body of letter to *Philosophie*; for which, indeed, they may have their reason, considering that their *Cicero* and *Philosophie* are of one and the same face; from which we conclude that *Small Pica* has not been thought there worth cutting with a face proportionable to its body, and that the cramping of *Cicero* to *Philosophie* was done with no other view than to get in upon the former. This we venture to suggest, though we can form no ideas why the Germans give this letter the name of *Brevier*.

*Long Primer*. Upon the same supposition that some bodies of letter took their names from works on which they were first employed, we are induced to believe that the Germans gave the name of *Corpus* to this character, on account of their *Corpus Juris* being first done in this size, as it is still continued in that letter; but whether *Garmond* is the name of the author, or what signification else it bears, we have no items of. In contradistinction of the French *Gros Romain* they call this sized letter *Petit Romain*, conformable to the distinction that is made between *Great Primer* and *Long Primer* in England. The effect of leading, or distances between the lines of this body, may be seen in the poem in the last section.

*Bourgeois*, by its name, seems to have first come from France. *Gaillarde* is a letter of the same body, but has the face of *Petit Romain*. Two *Bourgeois* are equal to a *Great Primer*. This type has been freely used in the previous part of this work, see the Patents, Charters, Biography, &c. but having a distance between the lines, this paragraph only can give a just idea of its real body.

*Brevier* had its name from being first used for the Breviaries, or Roman Catholic church books, which are commonly printed in this character. It is also called *Petit* and *Jungfer* (or maiden letter) by the Germans, on account of its comeliness.

\**Minton* is a body one half of English, chiefly in use for newspapers, seldom for book work.

*Nonpareil*. At the introduction of this type it was, of course, without a peer in comparative size to the larger type; and, I think, still retains its character; for every smaller type is below the compass that any eye of medium sight is able to read without pain. Its body is exactly half Pica. The emulation to obtain much matter in small compass has induced the cutting of two or three grades smaller, the beauty and value of which may have produced their denominations.

*Ruby* (half Small Pica) must be first named of these, although the last introduced. It was, in fact, originally a Nonpareil with short ascenders and descenders, cast on a smaller body, or sometimes a pearl, on a larger, to look open; but now some foundries have a distinct specimen for this size. This name has but very lately been adopted in the type-founders' specimens, but some years ago it was found, by the writer of this, absolutely necessary to give some distinguishing appellation to this size, as the letter-founders had given him one-eighth pearls of two bodies, viz. one fourth half Small Pica, another half Long Primer; the mistakes arising from this circumstance in a house much in the habit of using small type, occasioned the expedient of inventing a new name, and as the neighbouring sizes were called Pearl and Diamond, it seemed not very inapplicable to take the name of Ruby.

Pearl was the size cut next to Nonpareil. Its regular body is half Long Primer. Although it has been sometimes superseded by Ruby before-mentioned, yet for Pocket Dictionaries, Pocket Bibles, Prayer Books, &c. for those who have strong sight it was admirable.

*Diamond*. But as new inventions are usually carried to extremes, so type-cutting has been carried to a degree of eye-straining minuteness that very nearly approaches to astonishment in those who are at all acquainted with the various processes which each separate type has to pass through before its impression gets upon paper. In the type now trying the reader's eye, so minute is each separate character which has to be cut upon a steel punch, struck into a matrix, cast in a mould, rubbed and dressed by the founder, lifted into his stick, and justified with the hands of others into page by the compositor, that, of the lower-case i about 2,500 go to a single pound, and the thinnest spaces about 5,000! Dictionaries, Bibles, Prayers, are now not merely pocket size, but may be hid in a glove, or lost in a lady's reticule; the body is half a Nonpareil, and was thought, at one time, to be the smallest size of small type, but Mr. Henri Didot's smallest font is less than the English Diamond, being half of a Nonpareil. Mr. Beslimer, who cut the Calcut Diamond is now engaged upon a smaller font, to rival Didot's. I believe the Dutch were the first to cut and cast Diamond in Europe, and Mr. Fry the first in England.

The French type, as shown in the specimen of Messrs. Didot, of 1822, does not agree in names and sizes with those in the Table just exhibited. They give *Cinq ou Parisienne*, which agrees with our Nonpareil,—*Six Romain, ou Nompareille*, rather less than Brevier,—*Sept ou Mignonne*, equal to Bourgeois,—*Sept et Demi Corps Huit*; and *Huit ou Gaillarde*, agree with our Long Primer, the former having a smaller face than the latter,—*Neuf ou Petit Romain*, very near our Small Pica,—*Dix ou Philosophie*, larger than Small Pica, but not equal to Pica,—*Dix et Demi Corps Onze* and *Onze ou Cicero*, our English,—*Quatorze ou Gros Texte*, nearly Great Primer. But these comparisons must be subject to the proviso that the specimen does not deceive me by being leaded, in order to give an open appearance to the type.

It does not appear that French type has any advantage to offer on account of price that would be an inducement to its importation into England. The size equal to our Nonpareil is 12 fr. or 10s. per lb.—that nearest our Brevier 6 fr. or 5s.—Bourgeois, 3 fr. 80 c. or 3s. 2d.—Long Primer, 3 fr. 30 c. and 2 fr. 70 c. equal to 2s. 9d. and 2s. 3d.—Small Pica, 2 fr. 30 c. or 1s. 11d.—Pica, 2 fr. or 1s. 8d.—English, 1 fr. 95 c. and 1 fr. 90 c. equal to 1s. 7½d. and 1s. 7d.—Great Primer, 1 fr. 75 c. or 1s. 5½d. And, on the score of beauty, the worst pretender to the art of letter-founding in this country needs never light a furnace again were he to show such

disproportionate cutting, such miserable lining, and such despicable casting as is exhibited in both the Roman and Italic of the French school. Their Greek, German, and Russian is good; and in those founts which may be called *fancy*, they are superior to anything we can exhibit. The Gothique, Balaarde, Coulee, and Ronde of Messrs. Didot are master-pieces of fancy. Due credit has been already given to their *Scripts*, which they call *Anglaise*: but I have not seen any in the French specimens so minute as Caslon's *English*; and I think he has fully equalled them in his *Double Pica* and *Four-line Pica*. Messrs. Didot have extra-large sizes of this kind, even up to *Eleven* or *Twelve-line Pica*, as also of the *Ronde*, which are elegant, beyond the conception of those who have not seen them. They are upon the French principle of never joining in the finer lines, or as boys say in writing their copies, in the *up-strokes*. The prices are rather high; the larger size mentioned above being 3 fr. 75 c., equal 3s. 1½d. per lb. The ornamented capitals equal in freedom those of copper-plate.

To recapitulate the different sizes of types in England, the list will stand thus, premising that, above the size of Canon, all letter is cast to the depth of so many pica m's; as Five-line Pica, Six-line Pica, &c. up to any size requisite.

- |                           |                 |
|---------------------------|-----------------|
| 1. Canon.                 | 11. Small Pica. |
| 2. Two-line Double Pica.  | 12. Long Primer |
| 3. Two-line Great Primer. | 13. Bourgeois.  |
| 4. Two-line English.      | 14. Brevier.    |
| 5. Two-line Pica.         | 15. Minion.     |
| 6. Double Pica.           | 16. Nonpareil.  |
| 7. Paragon.               | 17. Ruby.       |
| 8. Great Primer.          | 18. Pearl.      |
| 9. English.               | 19. Diamond.    |
| 10. Pica.                 |                 |

Paragon, Small Pica, Bourgeois, and Minion, were formerly termed irregular bodies, from their being intermediate sizes between the regular gradation, and were seldom introduced by the printer, from the apprehension he entertained that his office might be thrown into confusion in consequence of the slight difference which

existed in those founts and others, in point of size. This difficulty disappeared as printing improved; for now Small Pica and Bourgeois are more generally used than any other letter, except Pica, which is considered the standard size, as all leads are cast, and measures made to its m's. Its face is neither too small for the eye, nor its size too large, so as to extend a work unnecessarily. Minion is a letter become almost useless, except for newspapers, it being so nearly allied to Brevier, a much neater type. Nonpareil and Pearl have lately been much employed in miniature editions of some of our standard works, dictionaries, and other books of reference, where it is desirable to have *multum in parvo*. They are introduced with much propriety and beauty in notes, quotations, arguments, &c. instead of Brevier, to a Bourgeois body. Diamond is now getting much in use for small and elegant, and it may be added, expensive, editions of the Bible, Testament, Prayer-book, &c. There are likewise various other sizes cast for titles and job-work, which appear in the different specimens of type-founders.

The Double Pica may, with the greatest propriety, be termed an irregular letter, from its lining with two Small Picas. From what cause it acquired its present name will be difficult to say, unless it was originally cast to two lines of Pica, and being judged too small a face for that size, was reduced to two lines of Small Pica.

Though all founders agree in one point, that is, in casting letter to certain named bodies, yet, in casting each body they very materially differ. This pernicious deviation, which was formerly so general among the founders, originated, most probably, in the want of some generally-understood standard, and has been persisted in, it is said, by some printers, from a love of singularity, and a desire to avoid the inconvenience of lending sorts, and who, therefore, still order their founts to be cast on an irregular body. At present, however, much greater uniformity prevails, and the respectable letter-founders, unless they have orders to the contrary, invariably cast their founts to a standard, which we shall insert, and which will be found to correspond in most respects with that of Mr. Moxon.

In offices which have two or more founts of each particular sized letter, cast by different founders, it often occurs that a sort may be deficient in one, of which there is a superfluity in the other; but, from

their different faces, &c.\* cannot be used together; in this case not only an expense is incurred, but a delay occasioned to the work, from the time it necessarily takes to cast imperfections. This is not the only inconvenience; in the best regulated offices it is impossible to prevent founts from being mixed; which occasions loss of time to the Compositor, who, if he be a careless man, will not take the trouble to put the sorts in their proper places when marked in his proof, but will give them, in revenge, the *coup de grace* on the chase or stone, and commit them to the old-metal shoe, rather than convey them to their proper cases.

Another, and very considerable fault, may be alleged against the founders, who seem to neglect, in their zeal to produce beautiful specimens, that exactness as to the body of their types which is so essentially necessary. It is not unusual to find, that if a row of capitals or figures is run down the side of the same number of lines of the type, a considerable variation will appear between the one and the other. This is particularly fatal to table-work, as it entirely prevents that accuracy so requisite in justification. But there is much to be alleged in extenuation even of this fault; it would be impossible to get through the casting of any fount of considerable weight with one mould only; and if two or more are made, when we consider that the variation of the finest hair in the capacity of any one of them from the body of the type, will ruin the fount in this respect, it ought rather to be matter of admiration that they are so near perfection. The second mould is usually reserved for the upper-case sorts. Even if these apparatus are complete, a change of the dresser of the fount, or, if confined to one, the chance of his hand bearing sometimes heavier or lighter, upon his scraping knife, will still produce a great variation.

The size for each body of letter was in some measure fixed

\* In one office I knew of eight founts of Pica, which bore the following proportions to a foot measure:—

|             |     |
|-------------|-----|
| No. 6, Pica | 71½ |
| 7           | 71½ |
| 8           | 70½ |
| 9           | 71½ |
| 10          | 71  |
| 11          | 71½ |
| 12          | 71½ |
| 13          | 71½ |

by our former letter-founders, otherwise the ingenious author of *Mechanic Exercises* would not have given us a table of the sizes of letter in his time, without reservation.\* In order to see the difference between the depth of letter in Mr. Moxon's time, and that which is cast at present, we shall insert this author's table of sizes, in which he has carried the number of m's, or (which amounts to the same thing) lines of matter of each body of letter, to the length of 12 inches; which measurement we shall observe in our counter-table, to compare with Mr. Moxon's.

|                          |                |
|--------------------------|----------------|
| Pearl . . . .            | 184 in a foot. |
| Nonpareil . . . .        | 150            |
| Brevier . . . .          | 112            |
| Long Primer . . . .      | 92             |
| Pica . . . .             | 75             |
| English . . . .          | 66             |
| Great Primer . . . .     | 50             |
| Double Pica . . . .      | 38             |
| Two-line English . . . . | 33             |
| French Canon . . . .     | 17½            |

These are all the bodies of letter noticed by the above author, from which it appears that, in his time, Printers were not encumbered with so many different founts as at present.† We have eight sorts of letter more than are mentioned in the preceding table, which, if they had then existed, Mr. Moxon would not have failed to mention, as he does Small Pica, concerning which he says, "We have one body more, which is sometimes used in England, that is, a Small Pica; but I account it no discretion in a Master Printer to provide it, because it differs so little from the Pica, that, unless the workmen be carefuller than they some-

\* Moxon says only this, "And that the reader may the better understand the sizes of their several bodies, I shall give him this table following, wherein is set down the number of each body that is contained in one foot."

† Minsheu's Dictionary, 1617, in eleven languages, had no more than five sorts of characters to represent them; viz. English, Saxon, Hebrew, Greek, and Latin (of both faces), and a smaller English, to represent the Dutch and the Cognate languages; in which character also the British is printed. There is no Syriac, that is printed in Hebrew characters; and the Arabic is printed in Italic.—*Mores*, p. 9.

times are, it may be mingled with the Pica, and so the beauty of both may be spoiled." Hence we may gather former opinions on irregular-bodied letter, the only one, Small Pica, being considered unworthy a place in the table of founts. Yet so changeable is taste with the times, that those founts termed irregular are now more regularly in use than the others.

We shall compare the depth of the eight additional sorts of letter, proportionable to the sizes in the foregoing table, and then give the sizes of all the bodies of letter which are now extant.

Diamond, two lines of which will answer to the depth of one Bourgeois, and two Bourgeois to one Great Primer, would have required, according to Mr. Moxon, 200 m's, or lines, to the length of one foot.

Minion, which has English for its two-line letter, would have required 132 m's.

Bourgeois, which has Great Primer for its two-line letter, would have required 100 m's.

|                                 |     |
|---------------------------------|-----|
| Small Pica . . . . .            | 76  |
| Paragon . . . . .               | 46  |
| Two-line Pica . . . . .         | 37½ |
| Two-line Great Primer . . . . . | 25  |
| Two-line Double Pica . . . . .  | 19  |

Thus would the sizes of these sorts of letter have run, had they been cast about a century ago. Having reduced them to the standard which they held at that time, the following counter-table of the present sizes of letter, as cast in Caslon and Livermore's foundry, with the number of m's contained in a foot, will show how far our present sizes of letter differ from the former:—

|                                 |                        |
|---------------------------------|------------------------|
| Canon . . . . .                 | 18 and a Great Primer. |
| Two-line Double Pica . . . . .  | 20¼                    |
| Two-line Great Primer . . . . . | 25½                    |
| Two-line English . . . . .      | 32                     |
| Two-line Pica . . . . .         | 35                     |
| Double Pica . . . . .           | 41¼                    |
| Paragon . . . . .               | 44¼                    |
| Great Primer . . . . .          | 51¼                    |



|                       |      |
|-----------------------|------|
| English . . . . .     | 64   |
| Pica . . . . .        | 71½  |
| Small Pica . . . . .  | 83   |
| Long Primer . . . . . | 89   |
| Bourgeois . . . . .   | 102¼ |
| Brevier . . . . .     | 112½ |
| Minion . . . . .      | 128  |
| Nonpareil . . . . .   | 143  |
| Pearl . . . . .       | 178  |
| Diamond . . . . .     | 205  |

The foregoing table is the standard by which the body of each letter should be regulated ;\* and those who have deviated from it

It has been proposed by one of our profession to adopt a fixed standard for all founts by means of the foot measure, and to take one particular size of type as the *radius*; as the idea is ingenious, and would effectually remedy every inconvenience, I shall give his own words : only one thing more would be necessary to render the idea effectual, namely, the omnipotence of an act of parliament to command the melting down and re-casting every type in the kingdom.

“ TO PRINTERS AND LETTER-FOUNDERS.—There is a trite saying, that ‘ what is every body’s business is nobody’s,’ which we hear frequently made use of when some glaring impropriety or evil is adverted to, the continuance of which is not attempted to be justified, but is passed over with indifference. When, however, a considerable number of persons, embarked in similar pursuits, are equally exposed to inconveniences by a practice which is injurious to them, and yet unjustifiable in itself, it becomes the duty of such persons to endeavour to apply a remedy. Upon this principle, I consider that Printers have a fair right to interfere with the letter-founding business, and to insist upon the suppression of an evil which ‘ has increased, is increasing, and ought to be diminished,’ or rather exterminated. I allude to the difference in the size of the bodies of founts called by the same name, and also to the difference in their heights to paper—circumstances, particularly the latter, which are greatly detrimental to Printers ; for when founts are intermixed, those which are highest to paper must inevitably be injured by planing over, and by constantly sustaining a harder pull at press. Besides, all attempts at beautiful printing can only partially succeed, so long as founts are cast to different heights ; an unequal surface compelling the use of more cloth in the tympan than would be required, were the surface of the types quite uniform. Why should this obstacle be permitted to operate as a barrier against the wishes of the admirers of beautiful printing ? Ought not Letter-founders and Printers rather to co-operate in a determination to remove such obstacle ? Doubtless, it has not been adopted through design, nor is it per-

have little room to boast of their improvement in the art of printing. On the contrary; they have brought on it numerous evils, the reformation of which would be found equally beneficial to the founder and printer. The current founts might always be kept as stock, and thus ready when applied for—and the inconvenience of waiting for imperfections at a time, perhaps, when urgently wanted, would be obviated. Another advantage would result, in the sale of a printing-office; as whatever type might be purchased, there would be no apprehension of its not standing.

sisted in through a sinister motive on the part of Letter-founders, although it is evidently favourable to their business, by causing a quicker wear of types than ought in fairness to take place. It owes its introduction and continuance to the want of some scientific and easily understood *principle* upon which the Letter-founding business ought to be grounded, which not having been hitherto agreed upon and reduced to practice, has necessarily left each Letter-founder to pursue his own ideas, independent of those of his cotemporaries, but as Letter-founders, individually, have of late years done themselves so much credit by the taste they have shown in making new types, it is scarcely to be doubted that they will undertake the temporary burthen of altering their moulds, if an obvious principle of permanency be laid down for their practice, and if that principle bring with it such advantages to Printers as to induce them to urge its adoption. Having these reasons to found upon, I propose that henceforth founts shall be cast so as to be commensurate with each other; and, to effect this, it will only be necessary to adhere to the following

#### “PLAIN AND ACCURATE RULES

“*For obtaining Permanent Uniformity in the Sizes of the Bodies of Types, and in their Height to Paper.*”

“1. Let the fount called Nonpareil be made the fundamental standard, and make 12 lines of Nonpareil measure exactly one inch.—2. Let 14 lines of Nonpareil be the common measure for all other founts; this measure to take in 6 lines of Great Primer, 6 of English, 7 of Pica, 8 of Small Pica, 9 of Long Primer, 10 of Bourgeois, 11 of Brevier, and 12 of Minion.—3. Let 11 lines of Nonpareil be the standard height to paper.

“A conformity with these three rules would evidently prove a great benefit Printers, and might ultimately not be less so to Letter-founders. If adopted, the bodies of English, Pica, and Small Pica will be a little enlarged; Long Primer and Brevier a little diminished.

“The standard foot measure kept at the Royal Society should be made use of for obtaining an accurate inch to proceed upon. I shall be glad to find these hints taken into due consideration; and, unless some strong objection be stated, I trust they will be readily adopted.

“JAMES FERGUSSON.”

with any other fount of the same kind which the purchaser may have previously procured.

It is highly probable that the different sorts of irregular-bodied letters owe their existence to accident. A letter may have been cut, the face of which happened to prove too large for one, and too small for another, of the regular-bodied sizes; and, therefore, the expedient was used of making it an intermediate body; as, for instance, *Paragon*, which turning out a handsome letter, was no doubt recommended as an improvement, and eagerly adopted.

In this country, moulds have been particularly cut for each of those irregular bodies. In France, their *la Philosophie*, or Small Pica, is cast in the *Cicero*, or Pica matrices; their *Gaillarde*, or Bourgeois, in those of Long Primer; and their *Mignone*, or Minion in those of Brevier; so that the cutting of punches for three sorts of regular-bodied letter, serves there for as many of irregular body. This plan was attempted by Mr. Jalleson, a letter-founder from Germany, who lived in the Old Bailey, where he printed the greatest part of an Hebrew bible with letter of his own casting, but was, by adverse fortune, obliged to finish the work in Holland. He had three sets of punches to cast six different bodies of letter—Brevier and Long Primer from one set—Pica and English from another—Great Primer and Double Pica from a third. He accordingly charged his Brevier, Pica, and Great Primer with as full a face as their respective bodies would admit of; and, in order to make some alterations in the advancing founts, he designed to cut the ascending and descending letters to such a length as should show the extent of their different bodies. But though he had cast founts of the three minor sorts of letter, he did not bring the rest to perfection.

## OF A FOUNT OF LETTER.

A FOUNT of letter consists of the following sorts;

1. Capitals, A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z, Æ, Œ; and the same in *Italic*.

2. Small Capitals; the same in Italic in some founts, chiefly the Scotch.

3. Lower case, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, &c.; the same in Italic.

In old founts will be found the long f, now neither cut nor cast, except by special order.—Also some double letters depending on the f as fi, fl, fl; also the ct.

4. Figures, 1, 2, 3, 4, 5, 6, 7, 8, 9, 0; I have seen instances of Italic figures.

5. Points, , ; : . ? ! - ' [ ] ( ) \* + † § || ¶; also Italic ; : ? ! ( ) .

6. Four sorts of spaces.

7. M and n quadrats.

8. Three sorts of large quadrats, two, three, and four m's.

9. Accents.

These are the ordinary sorts cast to a fount of letter, and which the founders class into short, long, ascending, descending, and kerned letters.

Ascending letters are all the Roman and Italic capitals; in the lower case, b, d, f, h, i, k, l, t.

Descending letters are g, j, p, q, y, in Roman and Italic. Ascending letters, in founts of the *old cut*, when they happen to stand under descending letters, are liable to be damaged; to prevent which the compositor should vary his spaces.

Kerned letters are such as have part of their face hanging over either on one or both sides of their square metal or shank. In the Roman, f and j, are the only kerned letters; but in the Italic, d, g, j, l, y, are kerned on one side, and f on both sides of their face.

Their beaks being liable to accident, especially the Roman f, when at the end of a line, they should be cast in a larger proportion than might otherwise be necessary; and more particularly the Italic f.

Some Italic capitals are kerned on one side of their face; but none ought to be more attended to than A, T, V, W, that their angles may not fall upon an ascending letter that may stand next to them.

These are the classes into which letter-founders divide the sorts of a fount, without including accented letters.

*Of Double Letters.*

Double letters were originally formed for the convenience of one kernal letter joining with another, as in the instance of a ff, ffi, fi, ft, &c. as their beaks would inevitably receive damage by bearing against each other; though this is a reason that will not apply to the ct, which are cast together with an ornament to connect them.

Of the number formerly used few now remain, and those permitted only through necessity, as the fi, ff, fl, ffi, and ffl. The introduction of the round s, instead of the long, is an improvement in the art of printing for which we are indebted to the ingenious Mr. Bell, who introduced them in his edition of the British Theatre. They are now generally adopted, and the founders scarcely ever cast a long f to their founts, unless particularly ordered. Indeed, they omit it altogether in their specimens, wisely judging that the fewer ascending or descending letters are introduced, the more their types show to advantage. They are mentioned here not to recommend them, but that we may not be subject to blame from those of the old school, who are tenacious of custom, however antiquated, for giving a list which they might term imperfect.

Lord Stanhope, among his other improvements in printing, of which we shall have occasion to speak hereafter, formed a scale for casting a fount of letter, differing completely from those of the regular founders. He abolishes altogether the double letters now in use, which he effects by cramping the beak of the f in such a manner as to permit any ascending letter to stand next to it. The reason of this was, not as being any improvement in the appearance of the letters; but because, in stereotyping, it was found difficult to take the mould perfect; if the plaster got below the beak. He proposes also the introduction of a number of additional ligatures in the words of frequent recurrence, which, it is asserted, will save much time to the compositor. See the scheme of Stanhope Cases hereafter.

Judging from former times, when ligatures, such as n, ra, ta, as, is, us, &c. were used, and abolished because they *encumbered* the compositor; who, so far from thinking they expedited him in his work, took every opportunity of committing them to the old-metal

box, we much fear the Stanhopian introduction of, an, in, of, &c., will not be found to meet with a much more favourable reception.

From every consideration of advantage to a master printer, I would advise the dispensing with every sort but what is really necessary, and for this (though not the only) reason—they cannot avoid having, at times, men in their employ who are careless in their business. The greater the number of spare boxes in a case, the more receptacles there are for pie: experience proves this daily; and were those boxes, formerly used for double letters, reduced into the general size of the case, those dépôts would be destroyed which contain, as all pie generally does, the most useful sorts—and the case would be enlarged, and rendered less complex to the learner.

The wear and tear, likewise, of a fount of letter with such a number of heavy sorts will be more considerable, as the damaging of one letter is the destruction of two. With pleasure we allow our tribute of praise to his lordship for the attention he has paid to the improvement of the printing business, and sincerely hope his plan will be followed of abolishing those double letters that were attached to the f, though we wish it could have been carried into effect without encroaching so much on the beauty of the letter itself.

*Of the Number of each Sort cast to a "Bill," Roman and Italic.*

This part of our work would be extended beyond its due proportion, were we to enter into the minutæ of the different sorts requisite to form a complete fount for every language printed in the Roman character; we shall, therefore, confine ourselves to the improved scale of the present day, calculated for our own language, to which supplements, by the founders called *imperfections*, may be afterwards cast, so as to render the fount serviceable for any other. The Latin and French require more of c, j, l, m, p, q, s, u, and v, than the English; but until such sorts become really necessary, it would be useless to cast them. When a work is completed for which such sorts were serviceable, it may then be proper, to prevent their remaining inactive, to cast up to them—by which means

the fount will receive considerable increase when employed again in the English language.

A perfect scale is of the greatest importance and utility, as it does away the necessity, in a great measure, of casting imperfections, which too often differ from the original fount, either in thickness, in height, in depth, or in lining, even when cast in moulds of the same body. This is a serious evil, and particularly destructive to a fount of letter. It reflects discredit not only on the founder, but the printer, in the opinion of those unacquainted with the art,\* who consider every defect, as an error of the press. A careful compositor has it in his power to detect those defects; but when it is considered that such discovery will, perhaps, retard him in the pursuit of his business, it cannot be a matter of much surprise, that he should often permit them to pass without observation. It should be an invariable rule with master printers to examine imperfections before they go into the hands of the compositor, that by timely precaution they may prevent not only the injury of their founts, but the destruction of that symmetry in the lining of the letter, so essential to the beauty of printing. Good press-work will immediately exhibit the most trivial defect in this respect.\*

\* The system of hurrying works through the press, lately adopted by some booksellers, by dividing them among a variety of houses, is destructive of uniformity. In some instances, it must be allowed that expedition is absolutely necessary; but care should be taken that the founts completely correspond. It is not unusual to discover, in volumes so divided, one to contain more lines in a page than another; or, even if the number of lines are the same, the page differs in length; or, should the type agree in depth, it is very probable that it varies in thickness; and still more probable that it varies in the quantity of work it has done;—all which produce a glaring want of that uniformity which constitutes the beauty of the typographic art. But still more to be deprecated is the division of a single volume: an instance occurred some years since of a work so divided (a prayer book) where the first part was printed with long f's, and the last part with round, besides other deviations. The plea of expedition can scarcely justify the inconvenience arising from this injudicious practice; and in the far greater number of instances that have come under my observation, this has neither been the true reason nor the effect produced. The gratifying the various partners in a large work, and the fear that a printer should have too good a job, seem to have been the real motives for dividing a work into various houses, for the instances in the present times must be very rare, in which any one master-printer of respecta-

Letter-founders call 3,000 lower case m's a bill, and proportion all other sorts by them; so that a whole bill of pica makes 500 lbs.—1,500 m's, or half a bill, 250 lbs.

Formerly a fount of letter, weighing 500 lbs. was considered a good-sized fount; but now, so much more matter is crowded into a sheet, and so many more hands put upon a work, in order to carry it through the office with the celerity required, that double that weight barely acquires the appellation. I shall, however, give what is reckoned by the founders a regular bill—perfect in all its sorts—for though some founts have neither small capitals, accented letters, nor Italic, yet so rarely is a fount of the present day ordered without them, that we rather leave it to the option of the printer to omit them in this scale on giving his order, should he be so inclined, and proportion their weight to the other sorts, than not to present the bill in as complete a form as possible.

bility, could not execute in his own house a work which, from its magnitude, should be worthy of adequate preparations, in as short a time as though it were divided among more houses. Besides obviating the inconveniences above stated, this mode would offer many advantages in its progress, both as it respects the convenience of the author or editor, and the uniformity of appearance; so that, even on the score of interest, the contrary practice is not advisable. I may add, that I have never known an instance of any divided works in which I have been concerned, where the cost has not been more to the employers than if the price had been fixed by one house only.

*W. D. J. H. 11 (11) 1111*



*A Bill of Pica Roman, and Half a Bill of Italic, weighing  
800 lbs.\**

## ROMAN.

|   |        |     |      |    |       |   |       |   |      |
|---|--------|-----|------|----|-------|---|-------|---|------|
| a | 8500   | ff  | 400  | ,  | 4500  | A | 600   | A | 300  |
| b | 1600   | fi  | 500  | ;  | 800   | B | 400   | B | 200  |
| c | 3000   | fl  | 200  | :  | 600   | C | 500   | C | 250  |
| d | 4400   | fm  | 100  | .  | 2000  | D | 500   | D | 250  |
| e | 12000  | ffi | 150  | -  | 1000  | E | 600   | E | 300  |
| f | 2500   | æ   | 100  | ?  | 200   | F | 400   | F | 200  |
| g | 1700   | œ   | 60   | !  | 150   | G | 400   | G | 200  |
| h | 6400   |     |      | '  | 700   | H | 400   | H | 200  |
| i | 8000   |     | 1510 | *  | 100   | I | 800   | I | 400  |
| j | 400    | à   | 200  | +  | 100   | J | 300   | J | 150  |
| k | 800    | â   | 100  | +  | 100   | K | 300   | K | 150  |
| l | 4000   | î   | 100  |    | 100   | L | 500   | L | 250  |
| m | 3000   | ï   | 100  | \$ | 100   | M | 400   | M | 200  |
| n | 8000   | ò   | 100  | ¶  | 60    | N | 400   | N | 200  |
| o | 8000   | ô   | 100  | [  | 150   | O | 400   | O | 200  |
| p | 1700   | û   | 100  | (  | 300   | P | 400   | P | 200  |
| q | 500    | é   | 250  |    |       | Q | 180   | Q | 90   |
| r | 6200   | í   | 100  |    | 10960 | R | 400   | R | 200  |
| s | 8000   | ó   | 100  | 1  | 1300  | S | 500   | S | 250  |
| t | 9000   | ú   | 100  | 2  | 1200  | T | 650   | T | 326  |
| u | 3400   | û   | 200  | 3  | 1100  | U | 300   | U | 150  |
| v | 1200   | ê   | 200  | 4  | 1000  | V | 300   | V | 150  |
| w | 2000   | ï   | 100  | 5  | 1000  | W | 400   | W | 200  |
| x | 400    | ô   | 100  | 6  | 1000  | X | 180   | X | 90   |
| y | 2000   | û   | 100  | 7  | 1000  | Y | 300   | Y | 150  |
| z | 200    | ü   | 100  | 8  | 1000  | Z | 80    | Z | 40   |
| & | 200    | ë   | 100  | 9  | 1000  | Æ | 40    | Æ | 20   |
|   |        | ï   | 100  | 0  | 1300  | Œ | 30    | Œ | 15   |
|   | 107100 | ö   | 100  |    |       |   |       |   |      |
|   |        | ü   | 100  |    |       |   | 10660 |   | 5331 |
|   |        | ç   | 100  |    | 10900 |   |       |   |      |
|   |        |     | 2550 |    |       |   |       |   |      |

\* This bill does not include quadrats, which may be calculated at 80 lbs different sizes.

## ITALIC.

|          |       |           |     |          |     |          |      |                                                                                                                        |
|----------|-------|-----------|-----|----------|-----|----------|------|------------------------------------------------------------------------------------------------------------------------|
| <i>a</i> | 1700  | <i>ff</i> | 80  | <i>á</i> | 20  | <i>A</i> | 120  | <i>Spaces.</i><br>Thick 18000<br>Mid. 12000<br>Thin 8000<br>Hair 3000<br>m Quads. 2500<br>n Quads. 5000<br><hr/> 48500 |
| <i>b</i> | 320   | <i>fi</i> | 100 | <i>é</i> | 50  | <i>B</i> | 80   |                                                                                                                        |
| <i>c</i> | 600   | <i>fl</i> | 40  | <i>í</i> | 20  | <i>C</i> | 100  |                                                                                                                        |
| <i>d</i> | 880   | <i>fl</i> | 20  | <i>ó</i> | 20  | <i>D</i> | 100  |                                                                                                                        |
| <i>e</i> | 2400  | <i>fi</i> | 30  | <i>ú</i> | 20  | <i>E</i> | 120  |                                                                                                                        |
| <i>f</i> | 500   | <i>æ</i>  | 20  | <i>à</i> | 20  | <i>F</i> | 80   |                                                                                                                        |
| <i>g</i> | 340   | <i>æ</i>  | 12  | <i>è</i> | 20  | <i>G</i> | 80   |                                                                                                                        |
| <i>h</i> | 1280  |           |     | <i>ì</i> | 20  | <i>H</i> | 80   |                                                                                                                        |
| <i>i</i> | 1600  |           | 302 | <i>ò</i> | 20  | <i>I</i> | 160  |                                                                                                                        |
| <i>j</i> | 80    |           |     | <i>ù</i> | 20  | <i>J</i> | 60   |                                                                                                                        |
| <i>k</i> | 160   | <i>;</i>  | 160 | <i>â</i> | 40  | <i>K</i> | 60   |                                                                                                                        |
| <i>l</i> | 800   | <i>:</i>  | 120 | <i>ê</i> | 40  | <i>L</i> | 100  |                                                                                                                        |
| <i>m</i> | 600   | <i>?</i>  | 40  | <i>î</i> | 20  | <i>M</i> | 80   |                                                                                                                        |
| <i>n</i> | 1600  | <i>!</i>  | 30  | <i>ô</i> | 20  | <i>N</i> | 80   |                                                                                                                        |
| <i>o</i> | 1600  | <i>(</i>  | 60  | <i>û</i> | 20  | <i>O</i> | 80   |                                                                                                                        |
| <i>p</i> | 340   |           |     | <i>ä</i> | 20  | <i>P</i> | 80   |                                                                                                                        |
| <i>q</i> | 100   |           | 410 | <i>ë</i> | 20  | <i>Q</i> | 36   |                                                                                                                        |
| <i>r</i> | 1240  |           |     | <i>ï</i> | 20  | <i>R</i> | 80   |                                                                                                                        |
| <i>s</i> | 1600  |           |     | <i>ö</i> | 20  | <i>S</i> | 100  |                                                                                                                        |
| <i>t</i> | 1800  |           |     | <i>ü</i> | 20  | <i>T</i> | 130  |                                                                                                                        |
| <i>u</i> | 680   |           |     |          |     | <i>U</i> | 60   |                                                                                                                        |
| <i>v</i> | 240   |           |     |          | 470 | <i>V</i> | 60   |                                                                                                                        |
| <i>w</i> | 400   |           |     |          |     | <i>W</i> | 80   |                                                                                                                        |
| <i>x</i> | 80    |           |     |          |     | <i>X</i> | 36   |                                                                                                                        |
| <i>y</i> | 400   |           |     |          |     | <i>Y</i> | 60   |                                                                                                                        |
| <i>z</i> | 40    |           |     |          |     | <i>Z</i> | 16   |                                                                                                                        |
| <i>æ</i> | 40    |           |     |          |     | <i>Æ</i> | 8    |                                                                                                                        |
|          | 21420 |           |     |          |     | <i>Œ</i> | 6    |                                                                                                                        |
|          |       |           |     |          |     |          | 2132 |                                                                                                                        |

*Canon 20-m Bill.*

It may also be useful to know the usual proportions cast in a fount of large-type for Job Work.

|   |    |     |   |    |    |   |    |                |
|---|----|-----|---|----|----|---|----|----------------|
| a | 40 | fi  | 6 | ,  | 30 | A | 14 | <i>Spaces.</i> |
| b | 14 | ff  | 6 | ;  | 16 | B | 10 |                |
| c | 20 | fl  | 4 | :  | 14 | C | 10 | Thick 120      |
| d | 24 | ffi | 3 | .  | 24 | D | 10 | Midd. 80       |
| e | 60 | ffi | 4 | -  | 16 | E | 14 | Thin 60        |
| f | 20 | æ   | 3 | ?  | 6  | F | 10 | Hair 30        |
| g | 16 | œ   | 2 | !  | 6  | G | 10 | m Qds. 20      |
| h | 30 |     |   | '  | 16 | H | 10 | n Qds. 40      |
| i | 40 |     |   | *  | 3  | I | 14 |                |
| j | 10 |     |   | +  | 3  | J | 8  |                |
| k | 10 |     |   | +  | 3  | K | 8  |                |
| l | 24 |     |   | +  | 3  | L | 10 |                |
| m | 20 |     |   | \$ | 3  | M | 10 |                |
| n | 40 |     |   |    |    | N | 10 |                |
| o | 40 |     |   | ¶  |    | O | 10 |                |
| p | 15 |     |   | (  | 6  | P | 10 |                |
| q | 8  |     |   | [  | 4  | Q | 6  |                |
| r | 30 |     |   |    |    | R | 10 |                |
| s | 40 |     |   |    |    | S | 12 |                |
| t | 40 |     |   | 1  | 12 | T | 14 |                |
| u | 20 |     |   | 2  | 16 | U | 8  |                |
| v | 12 |     |   | 3  | 10 | V | 8  |                |
| w | 14 |     |   | 4  | 10 | W | 10 |                |
| x | 8  |     |   | 5  | 10 | X | 6  |                |
| y | 14 |     |   | 6  | 10 | Y | 8  |                |
| z | 4  |     |   | 7  | 10 | Z | 4  |                |
| & | 4  |     |   | 8  | 10 | Æ | 3  |                |
|   |    |     |   | 9  | 10 | Œ | 2  |                |
|   |    |     |   | 0  | 12 |   |    |                |

*A SYNOPSIS of the several Matrices, for Languages requiring peculiar Characters, in the British Letter Foundries. Referred to in p. 344.*

| CHARACTER.                       | BODY.                  | Caslon.        | Fry.              | Figgins. | Thoresgood<br>late<br>Thorne. | Oxford<br>University. | Wilson,<br>Glasgow. |
|----------------------------------|------------------------|----------------|-------------------|----------|-------------------------------|-----------------------|---------------------|
| <i>Arabic</i> <sup>A</sup> ..... | Great Primer.....      |                | Fr. <sup>7</sup>  |          |                               |                       |                     |
|                                  | English .....          | C              | Fr. <sup>8</sup>  |          |                               | Oxf.                  |                     |
| <i>Armenian</i> .....            | English .....          |                |                   |          |                               | Oxf.                  |                     |
|                                  | Pica.....              | C              |                   |          |                               |                       |                     |
| <i>Coptic</i> .....              | English .....          |                |                   |          |                               | Oxf.                  |                     |
|                                  | Pica.....              | C <sup>1</sup> |                   |          |                               |                       |                     |
| <i>Domesday</i> .....            | Pica .....             |                |                   | V. F.    |                               |                       |                     |
|                                  | Small Pica .....       |                |                   | V. F.    |                               |                       |                     |
| <i>Engrossing</i> .....          | Two-line-English ..... |                | Fr.               |          | Th.                           |                       |                     |
| <i>Ethiopic</i> .....            | English .....          |                | Fr.               |          |                               | Oxf.                  |                     |
|                                  | Pica.....              | C              | Fr. <sup>9</sup>  |          |                               |                       |                     |
| <i>Etruscan</i> .....            | Pica.....              | C <sup>2</sup> |                   |          |                               |                       |                     |
| <i>German</i> .....              | Great Primer.....      |                |                   |          | Th. <sup>35</sup>             |                       |                     |
|                                  | Pica.....              | C              |                   |          |                               |                       |                     |
|                                  | Long Primer .....      | C              | Fr. <sup>10</sup> |          |                               |                       |                     |
|                                  | Brevier .....          | C              |                   |          |                               |                       |                     |
|                                  | (Petit) .....          |                |                   |          | Th. <sup>36</sup>             |                       |                     |
|                                  | Nonpareil .....        |                |                   |          | Th. <sup>37</sup>             |                       |                     |
| <i>Do. Text, ornamented</i>      | Five-line-Pica .....   |                |                   | V. F.    |                               |                       |                     |
| <i>Greek</i> .....               | Double Pica .....      | C <sup>3</sup> | Fr.               |          |                               | Oxf.                  | W. <sup>41</sup>    |
|                                  | Great Primer.....      | C <sup>4</sup> | Fr. <sup>10</sup> | V. F.    |                               | Oxf.                  | W.                  |
|                                  | English .....          | C              | Fr.               | V. F.    |                               | Oxf.                  | W.                  |
|                                  | Pica.....              | C              | Fr.               | V. F.    | Th.                           | Oxf.                  | W.                  |
|                                  | Small Pica .....       | C              | Fr.               | V. F.    |                               |                       | W.                  |
|                                  | Long Primer .....      | C              | Fr. <sup>11</sup> | V. F.    |                               | Oxf.                  | W. <sup>42</sup>    |
|                                  | Bourgeois .....        | C              |                   |          | Th.                           |                       |                     |
|                                  | Brevier .....          | C              | Fr.               | V. F.    |                               | Oxf.                  | W.                  |
|                                  | Nonpareil .....        | C              | Fr.               |          |                               |                       | W.                  |
|                                  | Pica.....              | C              | Fr. <sup>12</sup> |          |                               |                       |                     |
|                                  | Diamond .....          | C              |                   |          |                               |                       |                     |
| <i>Alexandrian</i> .....         | Pica.....              |                | Fr. <sup>13</sup> |          |                               |                       |                     |
| <i>Gothic</i> .....              | Pica.....              | C              |                   |          |                               | Oxf.                  |                     |
| <i>Hebrew</i> .....              | Two-line-Gr. Pr.       | C              | Fr.               |          |                               | Oxf.                  |                     |
|                                  | Do. with points...     |                | Fr.               |          |                               |                       |                     |
|                                  | Two-line-English       | C              | Fr.               |          |                               |                       | W.                  |
|                                  | Do. with points...     |                | Fr.               |          |                               |                       |                     |
|                                  | Double Pica .....      | C              | Fr.               |          |                               |                       | W.                  |
|                                  | Do. with points...     |                | Fr.               |          |                               |                       |                     |

## SYNOPSIS (continued.)

| CHARACTER.                                     | BODY.                      | Caslon.        | Fry.                | Figgins.            | Thurgood<br>Thorne. | Oxford &<br>University. | Wilson,<br>Glasgow. |
|------------------------------------------------|----------------------------|----------------|---------------------|---------------------|---------------------|-------------------------|---------------------|
| <i>Hebrew</i> .....                            | Great Primer.....          | C              | .....               | .....               | .....               | .....                   | W.                  |
|                                                | Do. with points...         | C              | .....               | .....               | .....               | .....                   | W.                  |
|                                                | English .....              | C              | Fr. <sup>14</sup>   | .....               | Th.                 | Oxf.                    | W.                  |
|                                                | Do. with points...         | C              | Fr.                 | V. F.               | .....               | .....                   | W.                  |
|                                                | Pica .....                 | C              | Fr.                 | V. F.               | .....               | .....                   | W.                  |
|                                                | Do. with points...         | C              | .....               | .....               | .....               | .....                   | W.                  |
|                                                | Small Pica .....           | C              | Fr. <sup>15</sup>   | V. F.               | .....               | .....                   | W.                  |
|                                                | Do. with points...         | C              | V. F. <sup>20</sup> | .....               | .....               | .....                   | W.                  |
|                                                | Long Primer .....          | C              | Fr. <sup>16</sup>   | V. F.               | .....               | Oxf.                    | W.                  |
|                                                | Bourgeois .....            | C              | Fr.                 | .....               | .....               | .....                   | W.                  |
| <i>Do. Rabbinical</i>                          | Brevier .....              | C              | Fr. <sup>17</sup>   | .....               | .....               | .....                   | W.                  |
|                                                | Minion .....               | .....          | .....               | .....               | .....               | .....                   | W.                  |
|                                                | Nonpareil .....            | .....          | .....               | V. F.               | .....               | .....                   | W.                  |
|                                                | Small Pica .....           | .....          | Fr. <sup>18</sup>   | .....               | .....               | .....                   | W.                  |
|                                                | Brevier .....              | .....          | Fr. <sup>19</sup>   | .....               | .....               | .....                   | W.                  |
|                                                | Nonpareil .....            | .....          | Fr. <sup>20</sup>   | .....               | .....               | .....                   | W.                  |
|                                                | .....                      | .....          | .....               | .....               | .....               | .....                   | W.                  |
|                                                | .....                      | .....          | .....               | .....               | .....               | .....                   | W.                  |
|                                                | .....                      | .....          | .....               | .....               | .....               | .....                   | W.                  |
|                                                | .....                      | .....          | .....               | .....               | .....               | .....                   | W.                  |
| <i>Hibernian, or Irish</i>                     | Pica .....                 | .....          | Fr. <sup>21</sup>   | .....               | .....               | .....                   | W.                  |
|                                                | Small Pica .....           | .....          | Fr. <sup>22</sup>   | V. F.               | .....               | .....                   | W.                  |
| <i>Malabaric</i> .....                         | English .....              | .....          | Fr. <sup>23</sup>   | .....               | .....               | Oxf.                    | W.                  |
|                                                | Pica .....                 | .....          | Fr.                 | .....               | .....               | .....                   | W.                  |
| <i>Malayan, Persic (see Arabic)</i>            |                            |                |                     |                     |                     |                         |                     |
| <i>Persian or Talik</i> ..                     | English .....              | C              | .....               | .....               | .....               | .....                   | W.                  |
|                                                | Paragon .....              | .....          | .....               | V. F. <sup>20</sup> | .....               | .....                   | W.                  |
| <i>Philosophical (Dr. Wilkins)</i>             |                            |                |                     |                     |                     |                         |                     |
| <i>Runic</i> .....                             | Pica .....                 | .....          | .....               | .....               | .....               | Oxf.                    | W.                  |
|                                                | .....                      | .....          | .....               | .....               | .....               | .....                   | W.                  |
| <i>Russian</i> .....                           | Double Pica .....          | .....          | Fr.                 | .....               | .....               | .....                   | W.                  |
|                                                | Pica .....                 | .....          | .....               | .....               | Th.                 | .....                   | W.                  |
| <i>Russian, ancient, or Slavonian.</i>         | Bourgeois .....            | .....          | .....               | .....               | Th.                 | .....                   | W.                  |
|                                                | Pica .....                 | .....          | .....               | .....               | Th. <sup>38</sup>   | .....                   | W.                  |
| <i>Russian-cursive (generally in use)</i>      | Bourgeois .....            | .....          | .....               | .....               | Th. <sup>39</sup>   | .....                   | W.                  |
|                                                | .....                      | .....          | .....               | .....               | .....               | .....                   | W.                  |
| <i>Samaritan</i> .....                         | English <sup>4</sup> ..... | .....          | .....               | .....               | .....               | Oxf.                    | W.                  |
|                                                | Pica .....                 | C              | Fr. <sup>24</sup>   | .....               | .....               | .....                   | W.                  |
|                                                | Small Pica .....           | .....          | Fr.                 | .....               | .....               | .....                   | W.                  |
| <i>Sanscrit, Sanskritta, Nagari, or Bramin</i> |                            |                |                     |                     |                     |                         |                     |
| <i>Saxon<sup>C</sup></i> .....                 | English .....              | C <sup>5</sup> | .....               | .....               | .....               | .....                   | W.                  |
|                                                | .....                      | .....          | .....               | .....               | .....               | .....                   | W.                  |
| <i>Sclavonian or Russian<sup>D</sup></i>       | Double Pica .....          | .....          | Fr.                 | .....               | .....               | .....                   | W.                  |
|                                                | Great Primer .....         | .....          | Fr.                 | .....               | .....               | .....                   | W.                  |
|                                                | English .....              | C              | Fr.                 | .....               | .....               | Oxf.                    | W.                  |
|                                                | Pica .....                 | C              | Fr.                 | V. F.               | .....               | Oxf.                    | W.                  |
|                                                | Small Pica .....           | .....          | Fr.                 | V. F.               | .....               | Oxf.                    | W.                  |
|                                                | Long Primer .....          | C              | Fr.                 | V. F.               | .....               | .....                   | W.                  |
| <i>Sclavonian or Russian<sup>D</sup></i>       | Brevier .....              | C              | Fr.                 | V. F.               | .....               | .....                   | W.                  |
|                                                | .....                      | .....          | .....               | .....               | .....               | .....                   | W.                  |
| <i>Sclavonian or Russian<sup>D</sup></i>       | Two line Dble-P. .....     | .....          | .....               | .....               | .....               | Oxf.                    | W.                  |
|                                                | Great Primer .....         | .....          | .....               | .....               | .....               | Oxf.                    | W.                  |
|                                                | Small Pica .....           | .....          | .....               | .....               | .....               | Oxf.                    | W.                  |

## SYNOPSIS (continued.)

| CHARACTER.                               | BODY.                  | Caslon.        | Fry.              | Figgins.           | Thornegood<br>(see Thoburn). | Oxford<br>University. | Wilson,<br>Glasgow. |
|------------------------------------------|------------------------|----------------|-------------------|--------------------|------------------------------|-----------------------|---------------------|
| <i>Swedish (See Danish)</i>              |                        |                |                   |                    |                              |                       |                     |
| <i>Syriac</i> .....                      | Double Pica .....      |                |                   | V.F. <sup>30</sup> |                              |                       |                     |
|                                          | English .....          | C <sup>6</sup> |                   | V.F. <sup>31</sup> |                              | Oxf.                  |                     |
|                                          | Long Primer .....      | C              | Fr.               | V.F. <sup>32</sup> |                              |                       |                     |
|                                          | Brevier .....          |                |                   | V.F. <sup>33</sup> |                              |                       |                     |
|                                          | Nonpareil .....        |                | Fr. <sup>25</sup> |                    |                              |                       |                     |
| <i>Tamoul (see Malabaric)</i>            |                        |                |                   |                    |                              |                       |                     |
| <i>T'lik (see Persian)</i>               |                        |                |                   |                    |                              |                       |                     |
| <i>Télégu</i> .....                      | English .....          |                |                   | V.F. <sup>34</sup> |                              |                       |                     |
| <i>Turkish</i> .....                     | English .....          |                |                   |                    |                              | Oxf.                  |                     |
| <i>MUSIC</i> .....                       | Large .....            | C              | Fr.               |                    | Th.                          |                       |                     |
|                                          | Small .....            | C              | Fr.               |                    |                              |                       |                     |
| <i>Do. pleine chant de quatre points</i> | Large .....            |                | Fr. <sup>6</sup>  |                    |                              |                       |                     |
|                                          | Small .....            |                | Fr.               |                    |                              |                       |                     |
|                                          | Diminutive (Pica)      |                | Fr.               |                    |                              |                       |                     |
| <i>Blacks</i> <sup>D</sup> .....         | Two-line Gr. Pr. ..... | C              |                   |                    |                              |                       | W.                  |
|                                          | Two-line English ..... |                |                   |                    |                              |                       |                     |
|                                          | Double Pica .....      | C              |                   | V.F.               |                              |                       | W.                  |
|                                          | Great Primer .....     | C              |                   | V.F.               |                              |                       | W.                  |
|                                          | English .....          | C              | Fr. <sup>26</sup> | V.F.               |                              |                       | W.                  |
|                                          | Pica .....             | C              | Fr. <sup>27</sup> | V.F.               |                              |                       | W.                  |
|                                          | Small Pica .....       | C              |                   |                    |                              |                       | W.                  |
|                                          | Long Primer .....      | C              | Fr.               | V.F.               |                              |                       | W.                  |
|                                          | Bourgeois .....        |                |                   |                    |                              |                       |                     |
|                                          | Brevier .....          | C              |                   |                    |                              |                       | W.                  |
|                                          | Nonpareil .....        | C              |                   |                    |                              |                       | W.                  |

A. *Arabic, English, CASLON.*—This was the first essay of WILLIAM CASLON in punch-cutting for letter-founding—it was for the Society for Promoting Christian Knowledge, in 1720, and led to his first Pica, the foundation of his name. See a particular account of this transaction in p. 348, and Rowe Mores, p. 63.

B. *Russian, Cyrillian, or Slavonian.*—The ancient character of the Russian language consists of 42 letters; the modern Russ 35. *Vide* Introduction, p. 63, "Cyrillus."

C. *Saxon.*—No less than four, if not five, Saxon founts had appeared in this kingdom by 1640; the first of which was cut by Day in 1567.

1. *Coptic, Pica, CASLON.*—Dr. Wilkins's edit. of the Pentateuch.

2. *Etruscan, Pica, CASLON.*—Cut by CASLON for the celebrated linguist, the Rev. Mr. Swinton, Oxford, about 1733.

3. 4. *Greek, Double-Pica, Great-Primer, CASLON*.—Cut by Martin. Of whom, see p. 360.

5. *Sanscrit, English, CASLON*.—Cut for Dr. Wilkins, oriental librarian to the East India Company.

6. *Syriac, English, CASLON*.—Cut for the Walton's Polyglot, 1657.

7. *Arabic, Great-Primer, FRY*.—Walton's Polyglot, 1657: was in Mr. Grover's foundry; then James's.—This fount, by a few additions to the alphabet, formed also the Turkish, Persic, and Malayan of the Polyglot. *Vide* Mores, p. 13.

8. *Arabic, Great-Primer and English, FRY*.—A fount of each cut from drawings made by Dr. Wilkins. Also, *English*, from the same punches as the fount of the Society for Promoting Christian Knowledge. See note A.

9. *Ethiopic, English, formerly Bynneman's—Pica, formerly Cawood's, FRY*.—Walton's Polyglot; through Andrews's and James's founderies to present possessor.

10. *Greek, Great-Primer, FRY*.—Formerly Byddell's.

11. *Greek, Long Primer, FRY*.—One fount cut from the MS. of the late professor Porson.

12. *Greek, Pearl, FRY*.—Formerly Bynneman's, same sale.

13. *Greek, Alexandrian, Pica, FRY*.—These matrices were purchased at Mr. James's sale, in June 1782. See Rowe Mores, p. 13. Dr. Fry, in his Specimen, says, that "this character was cut by Wynkyn de Worde, in exact imitation of the Codex Alexandrinus in the British Museum." This assertion was, probably, in its origin, a mere flourish of the celebrated auctioneer, Mr. Paterson, who sold James's foundry, by whom it was distinctly stated (see cat. p. 10) as *having been the property of Wynkyn de Worde*, which seems to have been Dr. Fry's authority: but this is an evident anachronism; for Wynkyn de Worde lived at least a century *prior* to Charles I, to whom this manuscript was sent as a present from Cyrillus Lucaris, a native of Crete, and patriarch of Constantinople, in the year 1628, by Sir Thomas Rowe, ambassador from England to the Grand Seignor. Cyrillus brought it with him from Alexandria, where it was written, and it is no where recorded that Wynkyn de Worde visited Egypt for the purpose of imitating the Codex Alexandrinus. It was deposited, in 1753, in the British Museum, where it is now preserved. Tradition ascribes the writing of this precious treasure to Thecla, a noble Egyptian lady, about thirteen hundred years ago, a little after the time of the Council of Nice. It consists of four folio volumes; the three first contain the whole of the Old Testament, together with the Apocryphal books; and the fourth comprises the New Testament, and various other pieces. It is written in capital letters, without any intervals between the words. A fac-simile of the New Testament was published in folio by the late Dr. Woida, then principal librarian of the British Museum, line for line with the original, with types cut and cast by Mr. Jackson for the purpose. The title to this volume says expressly, that Mr. Jackson was the founder—"Typis Jacksoniensis, MDCCCLXXXVI." Now the assertion of Paterson, the auctioneer, may be thus accounted for—"a little learning" (in black letter lore) "is a dangerous thing;" the similarity of the

names *Dr. Woide* and *De Worde* struck upon his eye, or ear—*Wynkyn de Worde* followed of course, and as auctioneers are allowed to puff, this was a fair occasion to his purpose, he enlarged a little, and warranted the matrices of the Alexandrian Greek to be the genuine work of Wynkyn de Worde.—See more of this, with specimen of the type, and literal translation, in the Rev. Mr. T. H. Horne's *Introduction to the Critical Study of the Holy Scriptures*, vol. ii, p. 71. See also p. 358.

14 to 20. *Hebrew*—English, Small-Pica, Long-Primer, Brevier, Small-Pica Rabbinical, Brevier ditto, Nonpareil ditto.—All were formerly Bynnmans, and purchased at James's sale.

21, 22. *Hibernian*—Pica, Small-Pica, FRY.—From collations with original MSS. in the Irish Language in the possession of Dr. Fitzgerald. Also Small-Pica, purchased at James's sale. Mr. Mores, at p. 33, says, "This Hibernian was cut in England by Mr. Moxon for the edition of Bishop Bedel's translation of the Old Testament, in 1685, the only type of that language we ever saw."

23. *Malabaric*—English, Pica, FRY.—For the College of Madras.

24. *Samaritan*, Pica, FRY.—Walton's Polyglot—Grover to James—to Fry.

25. *Syriac*, Nonpareil, FRY.—Bagster's Polyglot.

28. *Hebrew*, Small-Pica, FIGGINS.—This fount of Hebrew is the smallest, with points, in England; it was cut for Bagster's Polyglot Bible.

28.\* *Irish*, Small Pica, FIGGINS.—Copied from the engravings in Valancy's Irish Grammar.

29. *Persian*, Paragon, FIGGINS.—Cut under the direction of Sir William Ousley.

30 to 33. *Persian*, Paragon—Syriac, Double-Pica, English, Long-Primer, Brevier—FIGGINS.—These were cut under the direction, and partly at the expense of, the late Claudius Buchanan.

34. *Télgú*, FIGGINS.—Cut from a MS.; the matrices and moulds are now in the Library of the East India Company.

35 to 39. *German and Russian*, THOROWGOOD.—These matrices are from the foundry of Bréskopff and Hartel, of Leipzig, but have never yet been justified.

40. OXFORD.—These punches and matrices, together with founts of letter, and all the other utensils and apparatus necessary for a printing house, were presented to the University by Bishop Fell and Mr. Junius, about the year 1667. The sizes of these founts do not appear to be very accurately described in the Oxford Specimens: but, as Mr. Mores says, "it may be alleged in excuse, that neither the *Archetypographus*, nor the *Curators of the Sheldonian*, are letter-founders," not yet printers. There are upwards of 6,000 matrices. See Mores, pp. 4, 5, and ante p. 345.

41. *Greek*, Double-Pica, WILSON.—Glasgow Homer.



42. *Greek, Long-Primer, Wilson*.—Matrices from type cast in which the Elzivers printed some of their editions.

**n Black.** Although the old English character, or Black-letter, may not be strictly within the class of type "for languages requiring peculiar characters," yet as a British classic type, it must be regarded with veneration in England, as the character in which Wynkyn de Worde, Jaques, &c. first exercised the art, and therefore I shall include **Black** in the Synopsis; but studiously abstaining from mixing in the list the modern fanciful (but ridiculous) innovations, only called *Blacks* from the quantity of ink they are capable of carrying. See p. 366.

26. Formerly Wolf's.

27. Caxton.

The *Black-letter* fancy as proffered by the type providers of the present day, will show the extravagance of taste, and the necessity of regulating it by some standard of just proportion and acknowledged utility. The penalties of fashion have been perhaps more heavily inflicted on printers than on any other class of artizans; inasmuch as the adoption of every change is attended with a weighty and uncompensated cost to them, bringing no increase of business, but a great waste of material; they have allowed themselves to be entirely at the mercy of the letter-founder, who with his engraver, or punch-cutter, varies the fashion of type, either for the sake of novelty, or an adventitious increase of business; and at every change which he can render successful (and means are always at hand to induce some to try a new fashion) he deprecates, *pro tanto*, that which preceded it. This subject has been before observed upon when speaking of the works of BODONI and other typographers of Italy and France,\* and the evil will perhaps never be remedied in this country while the fashion of type is left so exclusively at the will of those who manufacture to *sell* it, and so little to the consideration and judgment of those who are to *use* and *pay* for it.

\* See p. 316.









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